Sydney and Melbourne, FEB/MAR 2015
Paul Dyer AO, Artistic Director and Conductor
Mariana Flores (Argentina) soprano
Fernando Guimarães (Portugal) tenor
Brandenburg Choir
Australian Brandenburg Orchestra

PROGRAM

HANDEL Sinfonia “Arrival of the Queen of Sheba” from Solomon HWV 67
HANDEL Cantata “Look down, harmonious Saint” HWV 124
HANDEL Cantata Ode for St Cecilia’s Day HWV 76 – Part 1

INTERVAL

HANDEL Cantata Ode for St Cecilia’s Day HWV 76 – Part 2
HANDEL Duet “Tra amplessi innocenti” from Cecilia, volgi un sguardo HWV 89

SYDNEY
City Recital Hall Angel Place
Wed 25 Feb, Fri 27 Feb, Sat 28 Feb, Wed 4 Mar, Fri 6 Mar all at 7pm
Matinee Sat 28 Feb 2pm

MELBOURNE
Melbourne Recital Centre
Saturday 7 March 7pm, Sunday 8 March 5pm

Chairman’s 11
Proudly supporting our guest artists

The duration of this concert is approximately 2 hours including interval.
We kindly request that you turn off all electronic devices during the performance.
ARTISTIC DIRECTOR’S MESSAGE

St Cecilia first achieved her status as Patron Saint of Music during the sixth century. According to legend, while the organ played at her wedding, Saint Cecilia prayed to God that she might maintain her virginity – which she did – until both she and her husband were martyred for their faith.

During the Renaissance, painters such as Raphael and later Nicholas Poussin began depicting Cecilia the Saint sitting at the organ, looking ecstatically up to heaven while an appreciative audience of angels hovered around her.

This evening’s concert commemorates St Cecilia and celebrates music. With the Brandenburg Orchestra and Choir buoyantly returning for our first series for 2015, we are joined by two fabulous young singers: from Argentina, the exquisite soprano Mariana Flores, and the stunning Portuguese tenor Fernando Guimarães. I’ve chosen the beautiful music of Handel for this program and to kick off the year with a new look onstage.

Thanks to the generosity of the First Lady of fashion in Australia and dear friend Carla Zampatti, the new elegant women’s design looks perfect next to the men’s new suits - with a splash of colour - from M.J. Bale.

Tonight is a night for music, for music-lovers and musicians - Heaven and Harmony.

Enjoy the concert.

Paul Dyer AO
Artistic Director and Conductor

Macquarie is proud to be the principal partner of the Australian Brandenburg Orchestra.

For more than 25 years, the Brandenburg has delighted audiences in Australia and further afield by bringing joy, energy and mastery to every performance. Its tradition of collaboration with the Brandenburg Choir and soloists of international standing is testament to the powerful outcomes that result from a shared vision and commitment to excellence. Its dedication to ensuring that the music of centuries past resonates with audiences today has made an enduring contribution to preserving the legacy of baroque and classical composers.

It is a privilege to continue our support for the Brandenburg, one of Australia’s great cultural treasures, as it shares its passion with concert-goers who already know and love them and with new audiences of all ages.

Congratulations again to Artistic Director Paul Dyer for creating a wonderful year of concerts. The 2015 program promises a journey spanning familiar and lesser-known works, a new take on a much-loved opus and - as always - exciting collaborations with deeply talented soloists.

We hope you enjoy it.

Shemara Wikramanayake
Chair, Macquarie Group Foundation
AUSTRALIAN BRANDENBURG ORCHESTRA

HANDEL: HEAVEN AND HARMONY

Paul Dyer AO, Artistic Director and Conductor
Fernando Guimarães (Portugal) tenor
Australian Brandenburg Orchestra

Brandenburg Choir

THE MUSICIANS ON PERIOD INSTRUMENTS

Baroque Violin 1
Brendan Joyce, Brisbane (Guest Concertmaster)
Matt Bruce, Sydney
Catherine Shugg, Melbourne
Skye McIntosh, Sydney
Miranda Hutton, Auckland
Tim Willis, Berlin

Baroque Violin 2
Ben Dalman, Adelaide
Aaron Brown, New York
Lorraine Moxey, Orange
Simone Slattery, Adelaide
Stephanie Eldridge, Bendigo

Baroque Viola
Monique O’Dea, Sydney
Marianne Yeomans, Sydney
James Eccles, Sydney

Baroque Cello
Jamie Hey, Melbourne
Anthea Cottis, Sydney
Rosemary Quinn, Sydney

Baroque Double bass
Kirsty McCahon, Sydney

Baroque Flute
Melissa Farrow, Sydney

Baroque Oboe
Adam Masters, Berlin
Owen Watkins, Daylesford

Baroque Bassoon
Peter Moore, Perth

Baroque Trumpet
Leanne Sullivan, Sydney
Rainer Savelle, Sydney

Baroque Timpani
Brian Nixon, Sydney

Organ
Heidi Jones, Sydney

Harpischord
Paul Dyer

Soprano
Brandenburg Choir
Beulah Montgomery
Samantha Ellis
Josey Ryan
Hester Wright
Anna Sandström
Meinir Thomas
Adria Watkin

Alto
Philip Butterworth
Tim Chung
Mark Nowicki
Paul Tenorio

Tenor
Spencer Darby
Miguel Iglesias
Richard Sanchez
Edmondo Park

Bass
Nick Gilbert
Craig Everingham
Sebastian Maury
Philip Murray

BRANDENBURG CHOIR

Soprano
Belinda Montgomery
Samantha Ellis
Josey Ryan
Hester Wright
Anna Sandström
Meinir Thomas
Adria Watkin

* Denotes Brandenburg Core Musician
Section Leader
Lorraine Moxey appears courtesy of Kinross Wolaroi School (staff)
Monique O’Dea appears courtesy of Presbyterian Ladies’ College, Sydney (staff)
Organ preparation by Peter Jewkes in Sydney and Ken Falconer in Melbourne
Harpischord preparation by Geoffrey Pollard in Sydney and Alistair McAllister in Melbourne

AUSTRIAN BRANDENBURG ORCHESTRA

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

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

The Orchestra’s name pays tribute to the Brandenburg Concertos of J.S. Bach, whose musical genius was central to the baroque era. After celebrating their 25th anniversary in 2014, the Brandenburg continues to deliver exhilarating performances.

The Brandenburg has collaborated with such acclaimed and dynamic virtuosi as Andreas Scholl, Fiona Campbell, Philippe Jaroussky, Kristian Bezuidenhout, Emma Kirkby, Andreas Staier, Elizabeth Wallfisch, Genevieve Lacey, Andrew Manze and more.

Through its annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 40,000 people, and hundreds of thousands more through national broadcasts on ABC Classic FM. The Brandenburg also has a regular commitment to performing in regional Australia. Since 2003 the Australian Brandenburg Orchestra has been a member of the Major Performing Arts Group, which comprises 28 flagship national arts organisations supported by the Australia Council for the Arts.

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

The Australian proclaimed that “a concert with the Australian Brandenburg Orchestra is like stepping back in time, as the sounds of period instruments resuscite baroque and classical works with reverence and authority.”


Discover more at brandenburg.com.au
In January 2013 Paul Dyer was awarded the Officer of the Order of Australia (AO) for his ‘distinguished service to the performing arts, particularly orchestral music as a director, conductor and musician, through the promotion of educational programs and support for emerging artists’ in recognition of his achievements as Co-founder and Artistic Director of the Australian Brandenburg Orchestra and Brandenburg Choir.

Paul Dyer is one of Australia’s leading specialists in period performance styles. He founded the ABO in 1990 and has been the orchestra’s Artistic Director since that time. Paul has devoted his performing life to the harpsichord, fortepiano and chamber organ as well as conducting the Brandenburg Orchestra and Choir.

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

Paul appears as a soloist, continuo player and conductor with many major ensembles including the Sydney Symphony Orchestra, West Australian Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Victorian Symphony Orchestra, Queensland Orchestra, the Sydney Symphony Orchestra, West Australian Symphony Orchestra, the Pacific Baroque Orchestra, Vancouver, and the Orchestra of the Age of Enlightenment, London.

Paul has performed with many prominent international soloists including Andreas Scholl, Cynthia Sieden, Elizabeth Wallfisch, Andreas Staier, Marc Destrubé, Christoph Prégardien, Hidemi Suzuki, Manfredo Kraemer, Andrew Manze, Yvonne Kenny, Emma Kirkby, Philippe Jaroussky and many others. In 1998 he made his debut in Tokyo with countertenor Derek Kirkby, Philippe Jaroussky and many others. In 1998 Paul completed postgraduate studies in solo performance with Bob van Asperen at the Royal Conservatorium in The Hague, performed with many major European orchestras and undertook ensemble direction and orchestral studies with Sigiswald Kuijken and Frans Brüggen.

In February 2015 Mariana will perform for the first time with the Australian Brandenburg Orchestra. In autumn Ricercar will release her first solo récital: "Eternamente, "with Boston Baroque was highly acclaimed by both audience and critics. In 2010 Paul was awarded 3rd prize and the special prize of the Theater an der Wien at the Cesti International Competition for Baroque Opera (Innsbruck).

Mariana Flores

The Argentinian soprano Mariana Flores (b. 1983) studied lyric arts at the University of Cuyo, Argentina with Silvia and Maria Teresa D’Amico. She specialised in the Schola Cantorum with Rosa Domínguez.

Mariana works regularly with Leonardo García Alarcon, and has worked with Daniela Dolci, Gabriel Garrido, Michael Form, Manfred Kraemer, Martin Gester, Andreas Stoehr, Christina Pluhar, Vincent Dumestre, Teodor Currentzis. With them, Mariana performs in venues including the Ambrozin Festival, Barcelona Greek Festival, Festival de Ubeda y Baeza, Sablé Festival, Festival of Saint-Michel in Théârache, Freunde Alter Musik Basel, Tenebra - Festival Alter Musik Zürich, Festival of St Germain in Geneva, Festival Noon Minims Brussels and Stavelot, Tage Alter Musik Herne, Festival of St Victor in Marseille, Strausbourg-Mediterranean Festival, Musical Summer Rosin, the Summer Festival Meuse, Laus Polyphoniae, Amuz, Antwerp, Midi-Minimes Festival, Oudezenukkel Utrecht, 1502AR, Zeitensten - Festival für Alte Musik Berlin, Innsbruck Festival, Potsdam Musikfestspiele, Ludwigsburg, Hall in Tirol and Trigolone Klagenfurt.

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Fernando Guimarães

Born in Oporto, Fernando Guimarães graduated from The Polytechnic Institute of Porto, Portugal. As the winner of the L’Orfeo International Singing Competition, he sang the leading role of this Monteverdi Opera in Mantova on the 400th birthday of its premiere. In 2013 he was awarded 3rd prize and the special prize of the Theater an der Wien at the Cesti International Competition for Baroque Opera (Innsbruck).

Fernando regularly performs with groups such as L’Arpeggiata, Les Musiques, Orquesta Barroca de Sevilla, Pygmalion, Cappella Mediterranean and Germatia, etc. He has recorded for the labels Virgin, Ricercar, Naxos, Raméte and Ambronay Editions.

Fernando works frequently with Portugal’s well-known orchestras and foremost early music ensembles, namely Divino Sospiro, Ludovicus Ensemble, and Os Músicos do Tejo.

Recent performances include: the title role of Orphee in La Descente d’Orphee aux Enfers with Les Arts Florissants; a European tour in the role of Noé in the oratorio Il Diluvio Universale by Michelangelo Falvetti (Cappella Mediterranean); Giovanni Bontempi’s opera Il Paride, with L’Arpeggiata at the Innsbruck Festival; the role of Texo in Cavalli’s opera Elisa, for the Festival d’Aix-en-Provence; his debuts at Berlin’s Philharmonie and at the Queen Elizabeth Hall in London, with the Orchestra of the Age of Enlightenment; and the role of Fenton in Verdi’s Falstaff with the Gulbenkian Orchestra conducted by Lawrence Foster. His recent portrayal of the title role in Monteverdi’s Il Ritorno d’Ulisse in Patria at Boston’s Jordan Hall with Boston Baroque was highly acclaimed by both audience and critics.

Paul Dyer

FERNANDO GUIMARÃES

MARIANA FLORES
When we think of Handel, most of us probably think first of the oratorios, especially Messiah, and then perhaps of instrumental pieces such as the Water Music, but instrumental compositions formed only a relatively small portion of Handel’s total output of some six hundred works. He saw himself primarily as a vocal composer, and to his contemporaries he was one of the finest opera composers of the age, writing forty-two operas in all. His first opera was produced in Hamburg in 1705, when he was only twenty, but his career as both composer and impresario really took off when he moved to London in 1711, where he mounted a series of phenomenally successful Italian opera seasons which included masterpieces such as Giulio Cesare (Julius Caesar) and Alcina. In 1733 a rival opera company was set up, the Opera of the Nobility, which poached Handel’s best singers and drew the support of wealthy patrons away from Handel’s own company. Handel managed to keep his company afloat, seeing out the rival company which collapsed in 1737, but he sustained heavy financial losses and the stress took its toll on his health.

"The ingenious Mr. Handell is very much indispos’d, and it’s thought with a Paralecick Disorder, he having at present no Use of his Right Hand.

Sydney Morning Herald

With finances tight and being forced to use mainly English singers rather than expensive Italian imports, Handel decided to introduce English oratorios, a genre which he invented, into his subscription seasons of opera. They proved to be popular not just with the upper class audience which patronised the opera but with the newly well-off middle class, and made him so much money, for relatively little effort, that he gradually stopped composing operas altogether.

George Frideric Handel (1685–1759)

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The London Evening Post, 14 May 1737

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"The Arrival of the Queen of Sheba" Sinfonia to Act III of Solomon, HWV 67

The oratorio Solomon was first performed in 1749 during what had by then become Handel’s regular concert season in Lent. Although he mounted only twelve to fifteen concerts over a seven week period, they were so well attended that they gave him a better financial return than a fifty performance season of Italian opera. The first half of 1749 was a high point in Handel’s career, both artistically and in terms of his popularity. His oratorio season included performances of Samson, Hercules and Messiah as well as Solomon, and his Music for the Royal Fireworks attracted an audience of 12,000 for the rehearsal alone.

WHAT TO LISTEN FOR

Handel was an inveterate recycler of his own and other composers’ work, and he originally wrote the Sinfonia which opens Act III of Solomon for another oratorio. Full of anticipation and excitement, strings and oboes announce the arrival of the legendary Queen of Sheba and her splendid retinue, as told in the Book of Kings from the Old Testament of the Bible: “And she came to Jerusalem with a very great train, with camels that carried spices, and very much gold, and precious stones”.

SAINT CECILIA

St Cecilia is venerated as an early Roman Christian martyr. There is some doubt as to whether she ever existed, and claims that she invented the organ stem from a mistranslation of a Latin text about her dating from the sixth century. Nevertheless she was honoured as the patron saint of music from the fifteenth century and by the seventeenth century her connection with music was well established in the popular imagination. St Cecilia’s Day celebrations were held annually in London from 1683 to 1713 and occasionally after that, and featured commemorative odes written by celebrated poets and composers, including Henry Purcell, John Dryden, William Congreve, Hubert Parry, and of course Handel.

Look Down Harmonious Saint, Cantata for solo tenor, HWV 124

In 1736 Handel’s opera subscription season included both Italian operas and works in English, one of which was Alexander’s Feast, an ode to St Cecilia with text by the great seventeenth-century English poet John Dryden. It was in only two acts, too short to satisfy an eighteenth-century audience used to spending four or five hours at an evening at the opera. To extend the performance Handel programmed two cantatas on the same subject, Cecilia, volgi un sguardo, and Look down harmonious saint, and padded out the evening even further with three concertos. In the end it appears that he did not perform Look Down Harmonious Saint on that occasion, and instead subsumed it into Cecilia, volgi un sguardo which we hear later in this program.

WHAT TO LISTEN FOR

A cantata was a small scale vocal work which usually consisted of two or three arias linked with recitative (sung speech), scored for solo voice and continuo or small ensemble. A cantata was often performed at ceremonial occasions, for example to celebrate the birthday of a prince, and the text was secular. (JS Bach’s sacred cantatas are an exception). Look Down Harmonious Saint consists of an accompanied recitative and just one long da capo aria which calls for virtuosic singing from the tenor. In the fast first section, long florid passages match the meaning of the word “trembling”. This is a compositional technique known as word painting, common in Renaissance and Baroque music, and one in which Handel excelled. The aria’s contrasting middle section, “it charms the soul”, uses particularly rich harmonies as if to underline that this is music’s greatest benefit. A da capo aria such as this one was always in two sections followed by a repeat of the first section, and it was customary for the singer to vary their part in some way on the repeat.

Recitative

Look down, look down, harmonious Saint,\nWhilst we do celebrate thy art and thee!\nOf Musick’s force the wonders show,\nThe most of Heav’n we here can know.

Air

Sweet accents all your numbers grace,\nTouch every trembling string: Each note in justest order place\nOf Harmony we’ll sing.

Look down, look down, harmonious Saint,\nWhilst we do celebrate thy art and thee!\nOf Musick’s force the wonders show,\nThe most of Heav’n we here can know.

Sweet accents all your numbers grace,\nTouch every trembling string: Each note in justest order place\nOf Harmony we’ll sing.

Musick! that all persuading art,\nWhich soothes our griefs, inspires our joys,\nSoft love creates, stern rage destroys,\nAnd moulds at will each stubborn heart.

It charms the soul, delights the ear,\nTo it all passions bow.\nIt gives us hope, it conquers fear,\nAnd rules we know not how.

Sweet accents all your numbers grace etc.
Ode for St Cecilia’s Day for tenor, soprano, choir and orchestra, HWV 76

At the Theatre-Royal in Lincolns Inn Fields, this Day, November 22, (being St. Cecilia’s Day) will be perform’d
An ODE of M. DRYDEN’S.
With two new CONCERTO’S for several Instruments.
Which will be preceded by
ALEXANDER’S FEAST.
And a CONCERTO on the ORGAN.

*Particular care has been taken to have the House well-air’d; and the Passage from the Fields to the House will be covered for better Conveniency.

To begin at Six O’Clock.

Handel’s 1739–40 season of performances was announced in the London Daily Post and General Advertiser on 22 November 1739. By this time his oratorios had become so successful that this season contained only works in English with an all-English cast, and no operas at all. Handel composed and staged only two more operas in England, the last in 1741, the year in which he wrote Messiah.

The opening performance featured a revival of Alexander’s Feast and the Ode for St Cecilia’s Day, which Handel composed in less than two weeks the previous September. The winter of 1739-40 was bitterly cold. The Thames froze over, and severe frosts caused some performances to be cancelled. Later in the season Handel assured audiences that the theatre would be “secur’d against the Cold, by having Curtains plac’d before every Door, and constant Fires will be kept in the House ‘till the time of Performance”, and that “particular care will be taken to have Guards plac’d to keep all the Passages clear from the Mob.” Despite the weather the premiere was a triumph, according to a letter written that same night.

This evening Sir Wyndham is gone to Handel’s musick. I will not seal my letter till his return, in hopes to tell you of the applause; Sir W heard the rehearsal, it is very warlike & gay … This moment Sir W’s arrived from the musick at Lincoln’s Inn which was a most crowded audience of all the fine world … like the operas formerly, brim full; there was the Princesses & the Duke … It went off with much applause: a martial song encored.

Handel included the Ode for St Cecilia’s Day in his subscription seasons for the following four years, and then occasionally right up until his death. He “borrowed” a number of his musical ideas for the Ode from a work by the German composer Gottlieb Muffat, and he also re-used most of the overture in the first two movements of his Grand Concerto Opus 6 No 5, which he wrote the following month. The laws of copyright were not developed until the very end of the eighteenth century, and with the constant demand for “new” music it was common practice for composers to recycle their own as well as other composers’ work.

WHAT TO LISTEN FOR

The text for the Ode is John Dryden’s 1687 poem From harmony, from Heav’nly harmony. Its subject is music, its role in the creation of the universe and its ability to mould human emotions, according to eighteenth century beliefs based on Classical Greek philosophy. The emotions are represented as being embodied by particular instruments – lyre, trumpet, flute, violin, organ – but Dryden ultimately places the human voice above all.

The Ode for St Cecilia’s Day begins with a typical French overture, a form which Handel used for most of his operas and oratorios. It has a stately first section with ceremonial dotted rhythms followed by a lively fugal second section, and this is followed by a minuet whose gentle rising and falling phrases foreshadow the soprano aria “The soft complaining flute”.

A feature of the Ode is the way Handel uses the music to depict the text and we hear his musical imagination at work in the opening recitative. Shifting harmonies and a chromatic vocal part give the effect of the instability and formlessness of chaos, and the violins’ extravagant leaps evoke an image of the elements which go to make up the universe as it emerges from the primeval slime. Finally order is created through the power of music, as “the tuneful voice was heard from high” (the voice of God), and the harmony resolves on “and Music’s power obey”.

The following chorus draws an analogy between the harmony of nature and musical harmony, and Handel has each vocal part depict the phrase “through all the compass of the notes it ran” by singing rising and falling scales.

The slow, serene air “What passion cannot music raise and quell!” for soprano and solo cello contrasts with the excitingly martial “The trumpet’s loud clangour” for tenor and chorus. Arpeggiated figures, dotted rhythms and the use of trumpets and timpani, traditional instruments of battle, evoke the sounds of an eighteenth-century battlefield.
HANDEL: HEAVEN AND HARMONY

Part II of the Ode begins with a march in two sections for trumpet and strings, followed by the beautiful languid soprano solo “The soft complaining flute” accompanied by solo flute and lute, the instruments mentioned in the verse, and muted strings. The soprano’s long melismatic passages on the word “warbling” again illustrate Handel’s skill in evocative word painting. The tenor aria “Sharp violins proclaim” contains energetic writing for the violins playing in unison, the words “depth” and “height” placed on appropriately low and high notes.

The soprano air “But oh! what art can teach” extols the power of the organ, a much more popular instrument in the eighteenth century than it is today. The organ part would have been played by Handel himself. The following short air “Orpheus could lead the savage race”, also for soprano, is accompanied by violins and continuo, with the violins doubling the vocal line. According to Greek mythology, Orpheus’s playing on the lyre was so beautiful that animals, rocks and trees were drawn to follow him, and his voice calmed the Furies in the Underworld.

Eighteenth century audiences understood the musical subtext, and may have been amused (or not!) that Handel used the hornpipe, a popular English dance, to set a text about “the savage race”.

As well as ordering the Cosmos at its creation, music will also destroy it when the last trumpet sounds on Judgement Day, and so a grand final chorus concludes the Ode, with an extended fugue on the words “the dead shall live, the living die, and Music shall untune the sky”.

PART 1

Overture

Recitative
From harmony, from heavenly harmony,
This universal frame began.
When nature underneath a heap
Of jarring atoms lay,
And could not heave her head:
The tuneful voice was heard from high.
*Arise, ye more than dead!
Then cold, and hot, and moist, and dry,*
In order to their stations leap,
And Music’s power obey.

Chorus
From harmony, from heavenly harmony,
This universal frame began:
From harmony to harmony
Through all the compass of the notes it ran,
The diapason* closing full in Man.

* the word has a number of possible meanings but here refers to the interval between a note and another with half or double its frequency, known as a perfect octave.

Chorus
The Trumpet’s loud clangour
Excites us to arms,
With shrill notes of anger,
And mortal alarms.
The double, double, double beat
Of the thundering Drum
Cries, Hark! the foes come;
Charge, charge, ’tis too late to retreat.

Air
What passion cannot Music raise and quell!
When Jubal struck the chorded shell*,
His listening brethren stood around,
And, wondering, on their faces fell,
To worship that celestial sound.
Less than a God they thought there could not dwell
Within the hollow of that shell,
That spoke so sweetly, and so well.
What passion cannot Music raise and quell!

Air
What passion cannot Music raise and quell!

* "sequacious": inclined to follow, lacking independence

* according to the Book of Genesis, Jubal was the ancestor of musicians and the inventor of the lyre (“the chorded shell” because it was made from turtle shell across which strings were attached).

PART 2

March

Air
The soft complaining Flute,
In dying notes, discovers
The woes of hopeless lovers,
Whose dirge is whisper’d by the warbling Lute.

Air
Sharp Violins proclaim
Their jealous pangs and desperation,
Fury, frantic indignation,
Depth of pains, and height of passion,
For the fair, disdainful dame.

INTERVAL

Chorus
From harmony, from heavenly harmony,
This universal frame began:
From harmony to harmony
Through all the compass of the notes it ran,
The diapason* closing full in Man.

* the word has a number of possible meanings but here refers to the interval between a note and another with half or double its frequency, known as a perfect octave.

Chorus
The Trumpet’s loud clangour
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And mortal alarms.
The double, double, double beat
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Cries, Hark! the foes come;
Charge, charge, ’tis too late to retreat.

Air
But oh! what art can teach,
What human voice can reach
The sacred Organ’s praise?
Notes inspiring holy love,
Notes that wing their heavenly ways
To join the choirs above.

Air
Orpheus* could lead the savage race;
And trees unrooted left their place,
Sequacious* of the Lyre.

*according to Greek mythology, Orpheus’s playing on the lyre was so beautiful that animals, rocks and trees were drawn to follow him.

** “sequacious”: inclined to follow, lacking independence
Recitative
But bright Cecilia rais’d the wonder higher:
When to her Organ vocal breath was given,
An angel heard, and straight appear’d
Mistaking Earth for Heaven.

Solo and Chorus
As from the power of sacred lays
The spheres began to move, And sung the great Creator’s praise
To all the Blest above; So when the last and dreadful hour
This crumbling pageant shall devour, The Trumpet shall be heard on high,
The dead shall live, the living die, And Music shall untune the sky!

Duet “Tra amlessi innocenti” from the cantata Cecilia, volgi un sguardo HWV 89

Handel wrote over one hundred cantatas set to Italian texts, the vast majority while he was living in Rome as young man. Cecilia, volgi un sguardo (Cecilia, turn your eyes) was one of very few he composed in London. It was for the Italian singers Anna Maria Strada del Pò and Carlo Arrigoni to sing in between the two parts of Alexander’s Feast when it premiered in 1736. Strada sang more major roles in Handel operas than any other singer, appearing in at least twenty four operas over nine years. Her voice was not matched by her appearance, and she was known to English audiences by the unfortunate nickname of “The Pig”. Arrigoni was better known as a lutenist and in fact played in the orchestra for Alexander’s Feast, but also had a fine light tenor voice. He was reputed to be unable to sing in English, which may account for the choice of Italian for this cantata. Italian singers were satirised mercilessly for their English pronunciation: “so away goes I to the Oratorio, where … Senesino and sing in English, which may account for the choice of Italian for this cantata. Italian singers were satirised

WHAT TO LISTEN FOR
In composing Cecilia, volgi un sguardo Handel re-used a cantata from his Italian period (Splenda l’alba in oriente HWV 166) as well as his other St Cecilia cantata Look Down, Harmonious Saint. This light-hearted, engaging duet is the last movement in the work.

Tra amlessi innocenti, tra armonici accenti, il core sol gode.

Un fervido affetto, sincero diletto, sol martano lode.

Tra amlessi innocenti...

In innocent embraces, in harmonious words, the heart alone finds pleasure.

Fervent emotion, sincere delight, only these are worth praise.

In innocent embraces…

<table>
<thead>
<tr>
<th>YEAR</th>
<th>HANDEL’S LIFE</th>
<th>CONTEMPORARY EVENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1685</td>
<td>Born in Halle, Germany</td>
<td>JS Bach and Domenico Scarlatti born</td>
</tr>
<tr>
<td>1703</td>
<td>Works as violinist &amp; harpsichordist for Hamburg opera house</td>
<td>Veracini born in Florence</td>
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<tr>
<td>1705</td>
<td>First opera Almira performed in Hamburg</td>
<td>Halley predicts return of comet</td>
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<tr>
<td>1706</td>
<td>Travels to Rome and Florence</td>
<td>Twinnings opens first tea room in London</td>
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<tr>
<td>1710</td>
<td>Appointed music director to the Elector of Hanover; makes first visit to London</td>
<td>Beijing becomes biggest city in the world</td>
</tr>
<tr>
<td>1711</td>
<td>First London opera Rinaldo performed</td>
<td>Vivaldi famous throughout Europe as virtuoso violinist and composer</td>
</tr>
<tr>
<td>1712</td>
<td>Moves to England permanently</td>
<td>Dutch East India company ship wrecked off the coast of Western Australia</td>
</tr>
<tr>
<td>1713</td>
<td>Dismissed from the court of Hanover; granted annual pension by Queen Anne of Great Britain</td>
<td>Fahrenheit begins to use mercury in thermometers</td>
</tr>
<tr>
<td>1714</td>
<td>Composes Te Deum to welcome new royal family</td>
<td>Queen Anne dies; Elector of Hanover proclaimed George I King of Great Britain</td>
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<tr>
<td>1717</td>
<td>Composes Water Music to accompany King George I on the River Thames</td>
<td>Thousands die in North Sea floods</td>
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<tr>
<td>1721</td>
<td>Composes opera Floridante</td>
<td>JS Bach composes Brandenburg concertos</td>
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<tr>
<td>1724</td>
<td>Premiere of opera Giulio Cesare</td>
<td>First performance of JS Bach’s St John Passion in Leipzig</td>
</tr>
<tr>
<td>1725</td>
<td>Premiere of Rodelinda</td>
<td>Vivaldi’s Four Seasons published</td>
</tr>
<tr>
<td>1727</td>
<td>Composes Zadok the Priest and other anthems for the coronation of George II and Queen Caroline; becomes a British subject</td>
<td>First performance of JS Bach’s St Matthew Passion in Leipzig</td>
</tr>
<tr>
<td>1736</td>
<td>Composes Alexander’s Feast and cantatas</td>
<td>A bathing machine used on the beach at Scarborough in England</td>
</tr>
<tr>
<td>1739</td>
<td>First performance of Ode to St Cecilia</td>
<td>John Wesley founds first Methodist meeting house</td>
</tr>
<tr>
<td>1741</td>
<td>Gives last performance of Italian opera in London; composes Messiah and Samson</td>
<td>Vivaldi dies poor and alone in Vienna, aged 63, and is given a pauper’s burial</td>
</tr>
<tr>
<td>1742</td>
<td>First performance of Messiah</td>
<td>Celsius devises centigrade thermometer</td>
</tr>
<tr>
<td>1749</td>
<td>Composes Solomon and Music for the Royal Fireworks</td>
<td>A rhinoceros exhibited in Paris creates sensation &amp; inspires wigs à la rhinoceros</td>
</tr>
<tr>
<td>1751</td>
<td>Begins to go blind; almost totally blind by 1753</td>
<td>New Year’s Day occurs on 25 March for the last time in England and Wales</td>
</tr>
<tr>
<td>1759</td>
<td>Dies aged 74; 3000 people attend his funeral Mozart is 3 years old, Haydn is 27</td>
<td></td>
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</tbody>
</table>
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