

 *e* Orchestra of the
Age of Enlightenment

Who We are in VR

SUNDAY 20 SEPTEMBER 2020

 YouTube

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What is Bach, the Universe & Everything?

If this is your first *Bach, the Universe & Everything* (BUE), welcome!

We like to think of the series as a community, similar to the one Bach enjoyed in Leipzig where he produced cantatas at an extraordinary rate, providing innovative music for the weekly services at the church where he worked from 1723 until his death in 1750. Then, the congregation was as open to science and new ideas as it was brought together by faith. It is in that spirit that we come together for a thought-provoking cantata and a talk from a leading scientist.

In today's concert, Dr Sylvia Pan from Goldsmiths will talk about how virtual reality really works. In a society where face-to-face interactions are moving towards the digital world, it is important to understand how we can still preserve our inherited ability to be empathetic with each other and build trust.

For our cantata, we present BWV 138.

A note from our director, Steven Devine

In the Cantata BWV 138, the first two movements are quite extraordinary: contrasting, as they do, the recitative elements and the fugal and chorale elements. For our live shows at Kings Place in "normal" times, we would use our team of eight singers (the four soloists joining the ripieno singers in the way we believe Bach may have done) with all the singers contrasting with the soloists. For this performance, we couldn't fit more than four singers in front of the orchestra in an appropriate socially-distanced manner and so, effectively, all eight singers became soloists.

Who we are in VR

Speaker

Dr Sylvia Pan

Assistant Professor of Virtual Reality,
Goldsmiths, University of London

Orchestra

Steven Devine director, organ

Margaret Faultless violin

Alice Evans violin

Martin Kelly viola

Jonathan Manson cello

Cecelia Bruggemeyer bass

Katharina Spreckelsen oboe d'amore

Alexandra Bellamy oboe d'amore

Chorus

Jessica Cale soprano

Sofia Larsson soprano*

Ciara Hendrick alto*

Eleanor Minney alto

Guy Cutting tenor*

Edward Ross tenor

William Gaunt bass

Dingle Yandell bass*

*Soloists and singers of the Rising Stars
of the Enlightenment Scheme.

Welcome

Crispin Woodhead CEO

Prelude

JC Bach

Warum betrübst du dich, mein Herz

Polyphony

Lassus

Ave Maria, gratia plena

Reading

Jaron Lanier

Extract from *Dawn of the New Everything*

Cantata

JS Bach BWV 138 *Warum betrübst du dich, mein Herz*
(What Troubles You, My Heart?)

Science

Dr Sylvia Pan

Who we are in VR

Closing

Crispin Woodhead CEO

Postlude

Telemann

Dolce from Concerto for Two Oboes d'amore and Cello

Polyphony

Ave Maria, gratia plena

by Orlande de Lassus (1530 - 1594)

Ave Maria, gratia plena
Dominus tecum:
benedicta tu in mulieribus:
et benedictus fructus ventris tui.

Hail Mary, full of grace,
the Lord be with you.
Blessed art thou amongst women
and blessed the fruit of thy womb.

Reading

extract from Dawn of the New Everything

by Jaron Lanier (b.1960)

VR is a hard topic to explain because it's hard to contain. It directly connects to every other discipline. I've had visiting appointments in departments of math, medicine, physics, journalism, art, cognitive science, all because of my work in this one discipline of VR. For me, VR's greatest value is as a palate cleanser. Everyone becomes used to the most basic experiences of life and our world, and we take them for granted. Once your nervous system adapts to a virtual world, however, and then you come back, you have a chance to experience being born again in microcosm. The most extraordinary surface, cheap wood or plain dirt, is bejeweled in infinite detail for a short while. To look into another's eyes is almost too intense. Virtual reality was and remains a revelation. And it's not just the world external to you that is revealed anew. There's a moment that comes when you notice that even when everything changes, you are still there, at the centre, experiencing whatever is present. After my hand got giant, it was natural to experiment with changing into animals, a splendid variety of creatures, or even into animate clouds. After you transform your body enough, you start to feel a most remarkable effect. Everything about you and your world can change, and yet you are still there.

Read by **Lisa Beznosiuk**, OAE Principal Flute

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La Clemenza Di Tito



The Fairy Queen



Rinaldo

Cantata

BWV 138 *Warum betrübst du dich, mein Herz* JS Bach 1685-1750

Coro

Warum betrübst du dich, mein Herz?
Bekümmerst dich und trägest Schmerz
Nur um das zeitliche Gut?
Ach, ich bin arm,
Mich drücken schwere Sorgen.
Vom Abend bis zum Morgen
Währt meine liebe Not.
Daß Gott erbarm!
Wer wird mich noch erlösen
Vom Leibe dieser bösen
Und argen Welt?
Wie elend ist's um mich bestellt!
Ach! wär ich doch nur tot!
Vertrau du deinem Herren Gott,
Der alle Ding erschaffen hat.

Recitativo

Ich bin veracht',
Der Herr hat mich zum Leiden
Am Tage seines Zorns gemacht;
Der Vorrat, hanzuhalten,
Ist ziemlich klein;
Man schenkt mir vor den Wein der Freuden
Den bittern Kelch der Tränen ein.
Wie kann ich nun mein Amt mit Ruh verwalten,
Wenn Seufzer meine Speise und Tränen das
Getränke sein?

Coro and Recitativo

Er kann und will dich lassen nicht,
Er weiß gar wohl, was dir gebricht,
Himmel und Erd ist sein!
Ach, wie?
Gott sorget freilich vor das Vieh,
Er gibt den Vögeln seine Speise,
Er sättiget die jungen Raben,
Nur ich, ich weiß nicht, auf was Weise

Chorus

Why are you troubled, my heart?
Do you grieve and suffer pain
Merely for temporal good?
Ah, I am poor,
Bowed down by heavy sorrows.
From evening until morning
My distress endures.
May God take pity!
Who shall deliver me
From the body of this evil
and wicked world?
How wretched is my fate!
Ah, If only I were dead!
Put trust in your Lord and God,
Who has created all things.

Recitativo

I am despised,
The Lord has made me suffer
On the day of His great wrath;
Provisions for my keeping
Is somewhat meagre;
They pour for me as wine of gladness
The bitter chalice of tears.
How can I calmly discharge my duties,
When sighs are my meat and tears
my drink?

Chorus and Recitativo

He can and will not forsake you,
He knows well what you lack,
Heaven and earth are His!
Ah, what?
God, indeed, cares for the beasts
He gives to the birds His food,
He gives the young ravens their fill,
Only I, I do not know in what manner

Ich armes Kind
Mein bißchen Brot soll haben;
Wo ist jemand, der sich zu meiner Rettung
findt?
Dein Vater und dein Herre Gott,
Der dir beisteht in aller Not.
Ich bin verlassen,
Es scheint
Als wollte mich auch Gott bei meiner Armut
hassen,
Da er's doch immer gut mit mir gemeint.
Ach Sorgen,
Werdet ihr denn alle Morgen
Und alle Tage wieder neu?
So klag ich immerfort;
Ach! Armut, hartes Wort,
Wer steht mir denn in meinem Kummer bei?
Dein Vater und dein Herre Gott,
Der steht dir bei in aller Not.

Recitativo

Ach süßer Trost!
Wenn Gott mich nicht verlassen
Und nicht versäumen will,
So kann ich in der Still
Und in Geduld mich fassen.
Die Welt mag immerhin mich hassen,
So werf ich meine Sorgen
Mit Freuden auf den Herrn,
Und hilft er heute nicht,
so hilft er mir doch morgen.
Nun leg ich herzlich gern
Die Sorgen unters Kissen
Und mag nichts mehr als dies
zu meinem Troste wissen:

Aria

Auf Gott steht meine Zuversicht,
Mein Glaube läßt ihn walten.
Nun kann mich keine Sorge nagen,
Nun kann mich auch kein Armut plagen.

I, wretched child,
Shall recieve my scrap of bread;
Where is he who shall deliver me?
Your Father and your Lord God,
Who stands by you in every need.
I am forsaken,
It seems,
As though even God would hate me in my
poverty,
Although He has always meant well by me.
Ah sorrows,
Will you then every morning
And every day be renewed?
And so I cry continually;
Ah! Poverty, cruel word,
Who will stand by me then in my distress?
Your Father and your Lord God,
Who stands by you in every need.

Recitative

Ah, sweet comfort!
If God will never leave me
Nor forsake me,
Then I can repose
And patience compose myself.
Though the world may still despise me,
I shall cast my sorrows
With joy upon the Lord,
And if He does not help today,
He shall help me tomorrow.
Now I gladly lay with all my heart
My cares beneath my pillow,
and be satisfied with this
for my comfort:

Aria

I put my trust in God,
My faith lets Him govern.
Now no worries can prey upon me,
Nor can poverty plague me.



Cantata

BWV 138 *Warum betrübst du dich, mein Herz* JS Bach 1685-1750

Auch mitten in dem größten Leide
Bleibt er mein Vater, meine Freude,
Er will mich wunderbarlich erhalten.

Recitativo

Ei nun!
So will ich auch recht sanfte ruhn.
Euch, Sorgen, sei der Scheidebrief gegeben!
Nun kann ich wie im Himmel leben.

Coro

**Weil du mein Gott und Vater bist,
Dein Kind wirst du verlassen nicht,
Du väterliches Herz!
Ich bin ein armer Erdenkloß,
Auf Erden weiß ich keinen Trost.**

Even amid the greatest sorrows,
He remains my Father, my joy,
He shall sustain me in wondrous wise.

Recitative

Well then!
I shall now rest in gentle repose.
Sorrows, receive your farewell letter!
Now I can live as though in heaven.

Chorus

**Since Thou art my God and Father,
Thou shalt not forsake Thy child,
O paternal heart!
I am a poor clod of earth,
On earth I know of no comfort.**



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Biographies

Sofia Larsson

Sofia is a graduate of the Royal College of Music International Opera School. She previously trained at the Royal Academy of Music, the English National Opera programme and King's College London, where she graduated with a first-class honours degree in Music. She recently made her Glyndebourne debut as Donna in Handel's *Rinaldo* and Premier Esprit in Massenet's *Cendrillon*. Operatic roles include Pamina (*Die Zauberflöte*), Gretel (*Humperdinck Hänsel und Gretel*) and Miss Wordsworth (*Albert Herring*) for Royal College of Music International Opera School, Ginevra (*Ariodante*) and Calisto (*Handel Giove in Argo*) for London Handel Festival and the title role in Holst's *Savitri* for British Youth Opera. Covered roles include Anne Trulove (*Stravinsky The Rake's Progress*) for Festival d'Aix-en-Provence and Antonia and Giulietta for English Touring Opera's production of Offenbach's *The Tales of Hoffmann*.

Ciara Hendrick

Born in London, Ciara was a keen musician from early childhood, mastering the piano and clarinet before starting to sing. She joined the National Youth Choir of Great Britain and chamber choir, Laudibus, where her passion for music making and singing developed. Ciara went on to study at the Guildhall School of Music and Drama, where she was a finalist in the prestigious Gold Medal Competition, and at the opera studio of L'Opéra National du Rhin. She has since been in constant demand as a soloist both in the UK and throughout Europe, on the concert platform, the operatic stage and as a recording artist. Specialising in the world of Early Music, Ciara has enjoyed regular collaborations with I Fagiolini, the Dunedin Consort, the Orchestra of the Age of Enlightenment and La Nuova Musica. Most recently she has been collaborating with the extraordinary violinist Rachel Podger on programmes exploring the music of the Bach dynasty and a programme celebrating female composers for Kings Place, with music by Francesca Caccini and Jacquet de la Guerre.

Guy Cutting

British tenor, Guy Cutting, was a chorister and later a choral scholar at New College, Oxford where he gained a first class degree in Music. In 2013 he became the inaugural recipient of the American Bach Soloists' Jeffrey Thomas Award, and he is currently a Rising Star of the Enlightenment with the OAE for the 2019-2021 season. His engagements have included appearance with Collegium Vocale Gent / Philippe Herreweghe (Monteverdi madrigals); The Orchestra of the Age of Enlightenment (Purcell's *Ode to St Cecilia* and Bach cantatas with John Butt & Steven Devine, Schütz' *Magnificat* with Robert Howarth and Purcell Odes with Laurence Cummings); The Monteverdi Choir / John Eliot Gardiner (Handel's *Dixit Dominus*); The Academy of Ancient Music / Edward Higginbottom (Bach's *St. Matthew Passion*); Gabrieli / Paul McCreesh (Bach's *St. John Passion*); Nieuwe Philharmonie Utrecht / Johannes Leertouwer (Bach's *St. Matthew Passion*); The Dutch Bach Society (Bach cantatas with Jos van Veldhoven, Marcus Creed, Shunsuke Sato & Christoph Prégardien); The Orchestra of Tokyo University (Mozart's *Requiem*); the American Bach Soloists / Jeffrey Thomas (Bach's *St. Matthew Passion* & *Magnificat*); Handel's *Messiah* with the Real Filharmonia de Galicia / Robert Howarth in Spain; and Bach cantatas with Le Concert Lorrain / Marcus Creed in Hungary and Luxembourg.

Dingle Yandell

British Bass-Baritone Dingle Yandell studied at the Guildhall School of Music and Drama with Brian Parsons and now studies singing independently with Jessica Cash. He is an alumnus of the National Opera Studio and was a 'Rising Star' of the Orchestra of the Age of Enlightenment. He is the grateful recipient of a Sybil Tutton Opera Award administered by Help Musicians UK. For eight years Dingle toured internationally with the award-winning British ensemble Voces8. Notable performances include Tokyo Opera City and Oji Hall, Tokyo, The Mariinsky Theatre Concert Hall, St Petersburg, Moscow International House of Music, National Centre for Performing Arts, Beijing, National Concert Hall, Taipei, The Rheingau Festival, Germany, Köln Cathedral, The Minneapolis Basilica, The Wigmore Hall, Cité de la Musique, Paris, and Tel Aviv Opera House. He has also appeared regularly on BBC Radio, Classic FM and MPR and made many recordings for Signum Records and Decca Classics.

Steven Devine

Steven Devine enjoys a busy career as a music director and keyboard player working with some of the finest musicians. He made his London conducting debut in 2002 at the Royal Albert Hall and is now a regular performer there - including making his Proms directing debut in August 2007 with the Orchestra of the Age of Enlightenment. Since 2007 Steven has been the harpsichordist with London Baroque in addition to his position as Principal Keyboard Player with the Orchestra of the Age of Enlightenment. He has recorded over forty discs with other artists and ensembles and made many solo recordings including Bach's *Well-Tempered Clavier* and *Goldberg Variations*. Steven is Early Keyboard Consultant at both the Royal Welsh College of Music and Drama and Royal Birmingham Conservatoire and a regular teacher and examiner at many other institutions.

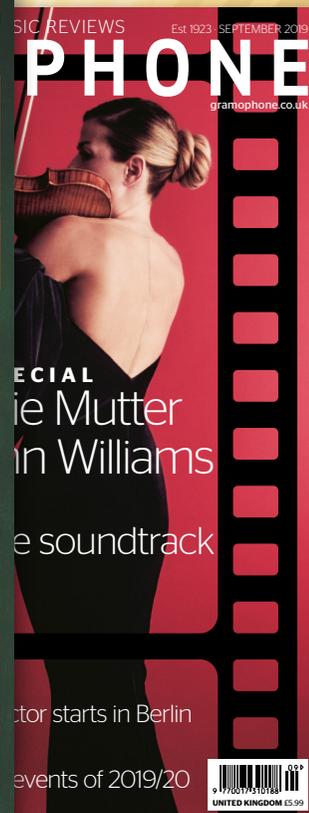
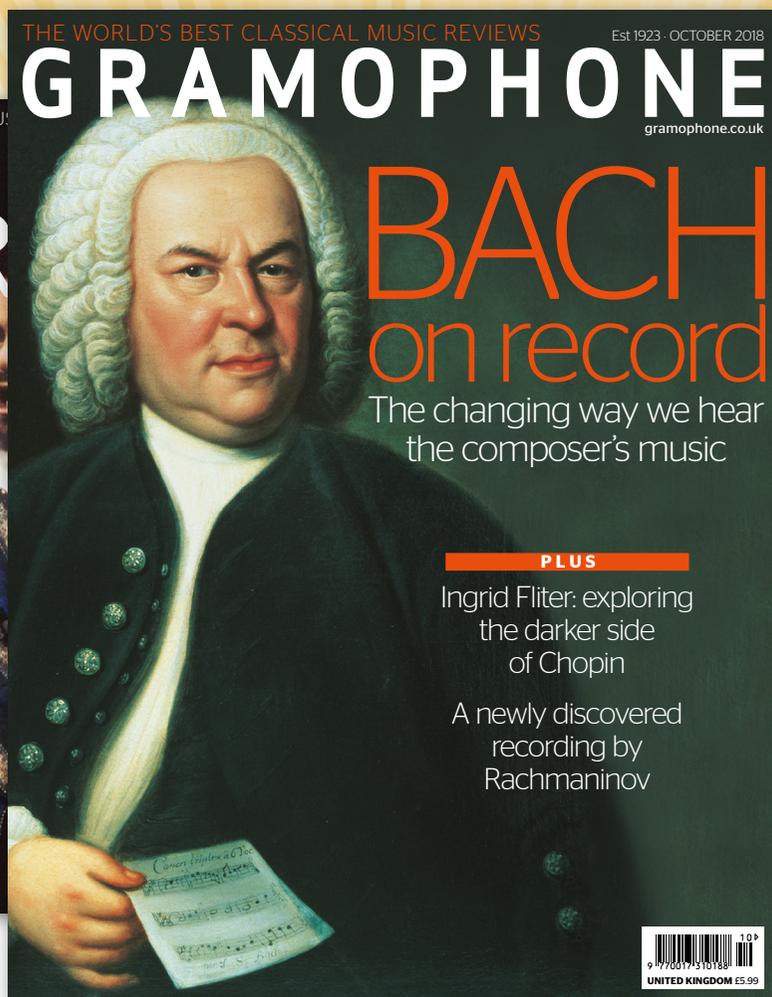
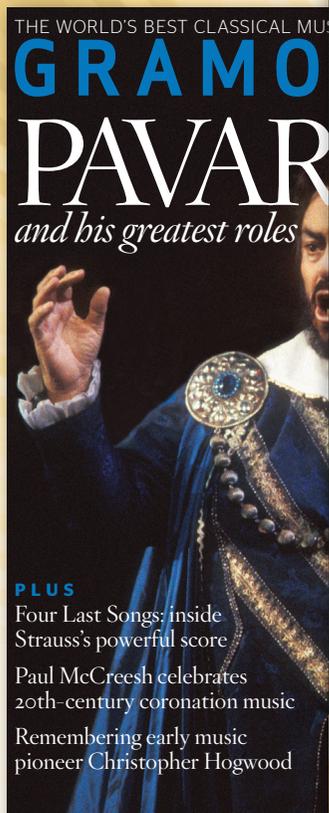
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Dr Sylvia Pan

Dr Pan is a Lecturer (Assistant Professor) in Virtual Reality at Goldsmiths, University of London. She is the programme lead of MA/MSc in Virtual and Augmented Reality at Goldsmiths Computing. Previously, Dr Pan was at University College London (UCL) for 11 years: working as a research fellow at the Hamilton Lab at Institute of Cognitive Neuroscience, and also the Virtual Environments and Computer Graphics group, Computer Science, where she remains an Honorary Research Fellow. She received her PhD in Virtual Reality in 2009, at UCL, with Professor Mel Slater. It was funded by EPSRC and the Rabin Ezra Scholarship. She has an MSc in Vision, Imaging, and Virtual Environments (VIVE) from UCL. Dr Pan moved to London in 2004 from Beijing where she grew up. She has an BEng in Computer Science from Beihang University, and attended Beijing Jingshan School and Beijing No.4 High School.

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