

 Orchestra of the
Age of Enlightenment

Bach on the Brain

Exploring the Brain Dynamics of Music



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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.

How does music communicate meaning, and how does the brain process its patterns? Professor Morten Kringelbach explains how the neuroscience of music is beginning to elucidate how music contributes to the experience of Eudaimonia, a life well-lived.

A note from our director, Steven Devine, about today's programme:

BWV 60 is a cantata with two chorale melodies at its heart: 'O Ewigkeit, du Donnerwort', in the opening movement and 'Es ist genug' in the closing chorale setting. This latter with its unique three-whole-tone opening imparts a distinct flavour and inspired, most notably, Alban Berg, who uses it in his Violin Concerto.

Johann Gottfried Walther was one of the most extraordinarily well-connected musicians of his time. He was related to Johann Sebastian Bach, was taught by another member of the family and met and worked with most of the eminent musicians and musical theorists of his day. His musical legacy is enhanced by his writing of the *Musicalisches Lexicon*, one of the first musical reference books written in German. The chorale prelude in this programme comes from a collection he assembled to fulfil his needs in Weimar.

Another very well-connected and celebrated musician was the violinist Johann Georg Pisendel who met Bach in Weimar in 1709 and most likely remained in touch. He was also great friends with Georg Philip Telemann. The sonata from which today's postlude comes from shows clear influences of both Bach and Telemann, yet with a drama that shows a unique voice.

Bach on the Brain: Exploring the Brain Dynamics of Music

Speaker

Professor Morten Kringelbach

Professor of Neuroscience, University of Oxford

Orchestra

Steven Devine director, organ

Huw Daniel violin

Margaret Faultless violin

Max Mandel viola

Jonathan Manson cello

Cecelia Bruggemeyer bass

Katharina Spreckelsen oboe d'amore

Hannah McLaughlin oboe d'amore

Chorus

Jessica Cale soprano

Amy Carson soprano

David Clegg alto/choir director

Helen Charlston alto*

Hugo Hymas tenor*

Tom Robson tenor

Jimmy Holliday bass

Dominic Sedgwick bass*

* Soloist and past and present singers of the Rising Stars of the Enlightenment Scheme.

Welcome **Crispin Woodhead** CEO

Prelude **JG Walther**
O Ewigkeit, du Donnerwort

Polyphony **Byrd**
Beati mundo corde

Reading

Cantata **JS Bach**
BWV 60 O Ewigkeit, Du
Donnerwort

Science **Professor Morten Kringelbach**
Bach on the Brain: Exploring
the Brain Dynamics of Music

Closing **Crispin Woodhead** CEO

Postlude **Pisendel**
Sonata in C minor, allegro

Polyphony

Beati mundo corde

by William Byrd (1543-1623)

Beati mundo corde, quoniam ipsi Deum
videbunt:

Beati pacifici; quoniam filii Dei
vocabuntur:

Beati qui persecutione patiuntur propter
iustitiam, quoniam ipsorum est regnum
caelorum.

Blessed are the clean of heart, for they
shall see God;

Blessed are the peace-makers, for they
shall be called the children of God:

Blessed are they that suffer persecution
for justice, for theirs is the kingdom
of heaven.

Readings

The Rubaiyat of Omar Khayyam, Stanza 51
'Trans-created'

by Edward Fitzgerald (1809-1883) from the original work of Omar Khayyam (1048 -1131)

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The Fairy Queen



Rinaldo

Cantata

BWV 60 O Ewigkeit, Du Donnerwort JS Bach 1685-1750

Choral & Aria

Furcht:

O Ewigkeit, du Donnerwort,
O Schwert, das durch die Seele bohrt,
O Anfang sonder Ende!
O Ewigkeit, Zeit ohne Zeit,
Ich weiß vor großer Traurigkeit
Nicht, wo ich mich hinwende.
Mein ganz erschrocknes Herze bebt
Daß mir die Zung am Gaumen klebt.

Hoffnung:

Herr, ich warte auf dein Heil

Recitativo

Furcht:

O schwerer Gang zum letzten Kampf und
Streite!

Hoffnung:

Mein Beistand ist schon da,
Mein Heiland steht mir ja
Mit Trost zur Seite.

Furcht:

Die Todesangst, der letzte Schmerz
Ereilt und überfällt mein Herz
Und martert diese Glieder.

Hoffnung:

Ich lege diesen Leib vor Gott zum Opfer
nieder.

Ist gleich der Trübsal Feuer heiß,
Genung, es reinigt mich zu Gottes Preis.

Furcht:

Doch nun wird sich der Sünden große Schuld
vor mein Gesichte stellen.

Hoffnung:

Gott wird deswegen doch kein Todesurteil
fällen.

Er gibt ein Ende den Versuchungsplagen,
Daß man sie kann ertragen.

Chorale & Aria

Fear:

Eternity, O word of thunder,
O sword, that pierces our soul,
O beginning with no ending!
O eternity, O timeless time,
With my great grief, I do not know
Which way I should turn;
My terrified heart quakes so,
That my tongue cleaves to my gums.

Hope:

Lord, I wait for Thy salvation.

Recitativo

Fear:

O arduous path to the final combat and
struggle!

Hope:

My help is at hand
For my Saviour is at my side,
Bringing consolation!

Fear:

The fear of death, the final pain
Overtakes and overwhelms my heart
And tortures my limbs.

Hope:

I sacrifice my body before the
Lord.

And though affliction's fire may fiercely blaze,
Enough! It purifies me to God's own praise.

Fear:

But now I shall see my sins' great guilt process
before my eyes.

Hope:

God will on that account not sentence you to
death.

He will put an end to temptations' torments,
That we may endure them.

Aria

Furcht:

Mein letztes Lager will mich schrecken,

Hoffnung:

Mich wird des Heilands Hand bedecken,

Furcht:

Des Glaubens Schwachheit sinket fast,

Hoffnung:

Mein Jesus trägt mit mir die Last.

Furcht:

Das offene Grab sieht greulich aus,

Hoffnung:

Es wird mir doch ein Friedenshaus.

Recitativo

Furcht:

Der Tod bleibt doch der menschlichen Natur
verhaßt

Und reißet fast

Die Hoffnung ganz zu Boden.

Christus:

Selig sind die Toten;

Furcht:

Ach! aber ach, wieviel Gefahr

Stellt sich der Seele dar,

Den Sterbeweg zu gehen!

Vielleicht wird ihr der Höllenrachen

Den Tod erschrecklich machen,

Wenn er sie zu verschlingen sucht;

Vielleicht ist sie bereits verflucht Zum ewigen

Verderben.

Christus:

Selig sind die Toten, die in dem Herren sterben;

Furcht:

Wenn ich im Herren sterbe,

Ist denn die Seligkeit mein Teil und Erbe?

Der Leib wird ja der Würmer Speise!

Ja, werden meine Glieder

Zu Staub und Erde wieder,

Da ich ein Kind des Todes heiße,

So schein ich ja im Grabe zu verderben.

Aria

Fear:

My final resting place will frighten me,

Hope:

The Saviour's hand will protect me,

Fear:

My faith is weak and falters,

Hope:

My Jesus bears the burden with me.

Fear:

The open grave fills me with horror,

Hope:

It will become for me a house of peace.

Recitativo:

Fear:

Death is detested by every
mortal,

And almost drags

Hope into the depths.

Christ:

Blessed are the dead.

Fear:

Ah! But alas! What danger

Will the soul have to face

On the journey to death!

Perhaps the jaws of hell

Will depict death as full of terror,

When death attempts to devour the soul;

Perhaps the soul is already condemned

To everlasting damnation.

Christ:

Blessed are the dead which die in the Lord;

Fear:

If I die in the Lord,

Can Salvation be my lot and portion?

For worms shall surely devour my body!

And my limbs shall return once more

To dust and earth,

Since I am reckoned a child of death,

And seem, in truth, to perish in the grave.

Christus:

Selig sind die Toten, die in dem Herren sterben,
von nun an.

Furcht:

Wohlan!

Soll ich von nun an selig sein:

So stelle dich, o Hoffnung, wieder ein!

Mein Leib mag ohne Furcht im Schlafe ruhn,

Der Geist kann einen Blick in jene Freude tun.

Choral

Es ist genug;

Herr, wenn es dir gefällt,

So spanne mich doch aus!

Mein Jesu kömmt;

Nun gute Nacht, o Welt!

Ich fahr ins Himmelshaus,

Ich fahre sicher hin mit Frieden,

Mein großer Jammer bleibt danieden.

Es ist genug.

Christ:

Blessed are the dead which die in the Lord from
henceforth.

Fear:

So be it!

If from now on I shall be blest,

Appear once more, O Hope, beside me!

My body may rest in peace, unfearing,

My spirit can gaze into that bliss.

Chorale

It is enough:

Lord, if it by Thy will,

Free me from my burden!

My Jesus comes;

O world, good night!

I go to heaven's house,

I go with confidence and peace,

My great misery remains here on earth.

It is enough.

5. Chorale

Soprano
 Corno
 Oboe d'amore I
 Violino I
 Corno Ob.d'am.I Sopr.

Alto
 Oboe d'amore II
 Violino II
 Ob.d'am.II Alto

Tenore
 Viola
 Ten. Va.

Basso

Continuo
 Organo
 Org.

Es ist ge - nung; Herr, wenn es dir ge - fällt, so span-ne mich doch aus! Mein

Es ist ge - nung; Herr, wenn es dir ge - fällt, so span-ne mich doch aus! Mein

Es ist ge - nung; Herr, wenn es dir ge - fällt, so span-ne mich doch aus! Mein

Es ist ge - nung; Herr, wenn es dir ge - fällt, so span-ne mich doch aus! Mein

7

Je-sus kömmt; nun gu - te Nacht, o Welt! Ich fahr ins Him - mels - haus, ich fah-re si-cher hin mit

Je-sus kömmt; nun gu - te Nacht, o Welt! Ich fahr ins Him - mels-haus, ich fah-re si-cher hin mit

Je-sus kömmt; nun gu - te Nacht, o Welt! Ich fahr ins Him - mels - haus, ich fah-re si-cher hin mit

Je-sus kömmt; nun gu - te Nacht, o Welt! Ich fahr ins Him - mels - haus, ich fah-re si-cher hin mit

14

Frie - den, mein gro-ßer Jam-mer bleibt da - nie - den. Es ist ge - nung, es ist ge - nung.

Frie - den, mein gro-ßer Jam-mer bleibt da - nie - den. Es ist ge - nung, es ist ge - nung.

Frie - den, mein gro-ßer Jam-mer bleibt da - nie - den. Es ist ge - nung, es ist ge - nung.

Frie - den, mein gro-ßer Jam-mer bleibt da - nie - den. Es ist ge - nung, es ist ge - nung.

Biographies

Helen Charlston

Helen began singing as choirster and head choirster of the St Albans Abbey Girls Choir. She then studied music at Trinity College, Cambridge where she held a choral scholarship for four years and was a scholar on the Pembroke College Lieder Scheme, led by Joseph Middelton. Helen won First Prize in the 2018 Handel Singing Competition, was a Rising Star of the Orchestra of the Age of Enlightenment for 2017-19 and is a 2018 City Music Foundation Artist. This season she will make debuts with Academy of Ancient Music, Cambridge Handel Opera Company, Queensland Symphony Orchestra, Slovenian Philharmonic Orchestra and the Concertgebouw Kammerorchester, as well as joining Fretwork for a solo recital programme at Wigmore Hall and York Early Music Christmas Festival. She will premiere the role of Anna in the newly completed opera *Blue Electric* by Tom Small and will continue her commissioning project of lute songs with duo partner Toby Carr.

Hugo Hymas

Hugo has travelled far and wide so far in his career performing frequently in Europe and also in the far East and USA. He recently made his first trip to Australia performing tenor solos in Purcell's *King Arthur* with Gabrieli Consort. Recent concert performances include a German tour of Purcell and Handel with Freiburg Baroque Orchestra, Handel's *Messiah* in Helsinki with The English Concert, both Monteverdi's *Vespers* and Bach's *St Matthew Passion* with Dunedin Consort. Bach's *B minor mass* with Münchener Motettenchor and Handel's *Semele* with Monteverdi Choir directed by Thomas Guthrie as a semistaged concert performance for a tour which brought his debut at La Scala Milano. Hugo has also performed the role of Uriel in Haydn's *Creation* with Les Arts Florissants in New York and on tour in France. Recent opera roles include Septimius in *Theodora* (Handel) for Potsdamer Winteroper, Jupiter in *Semele* (Handel) with Shanghai Symphony Orchestra, and Indian Boy and Fame in *The Indian Queen* (Purcell) with Opera de Lille. Hugo is a keen song recitalist, a former Britten-Pears young artist, and is currently on the OAE's Rising Stars scheme.

Dominic Sedgwick

British baritone Dominic Sedgwick is a recent graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera House and has been selected as a Rising Star of the Orchestra of the Age of Enlightenment for the 2019/20 and 20/21 seasons. This season he returned to the Royal Opera as the English Clerk in a new production of *Death in Venice* by David McVicar, and has also made debut performances with the RLPO with Sofi Jeannin and at the Bonn Beethoven Festival with the OAE. Since the outbreak of COVID-19, Dominic has been extremely fortunate to appear in numerous virtual performances of Bach Cantatas with the OAE as a part of their Bach, the Universe & Everything concert series. He made his Royal Opera debut in 2017 as Marullo Rigoletto, and has subsequently performed the roles of Moralès and Dancaïre *Carmen*, Ghost Child *Coraline*, Novice's Friend *Billy Budd* (also covering the title role) and Kuligin *Katya Kabanova*. He also performed as Pelléas *Pelléas et Mélisande* and Figaro *Il Barbiere di Siviglia* in the 2019 JPYAP Showcase. His cohort of Jette Parker Young Artists were nominated for a 2020 Olivier Award for 'Outstanding Achievement in Opera' for their work in three productions.

Biographies

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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Professor Morten Kringelbach

Professor Kringelbach studies hedonia (pleasure) and eudaimonia (well-being) using neuroimaging, neuropsychological, neurosurgical and computational methods in his Hedonia Research Group; based at the Universities of Oxford (UK) and Aarhus (MIB, Denmark). He has published over 300 scientific papers, chapters and other articles, as well as 14 books. He is a Fellow of the ASP and serves on the advisory board for Scientific American and the world's first Empathy Museum.



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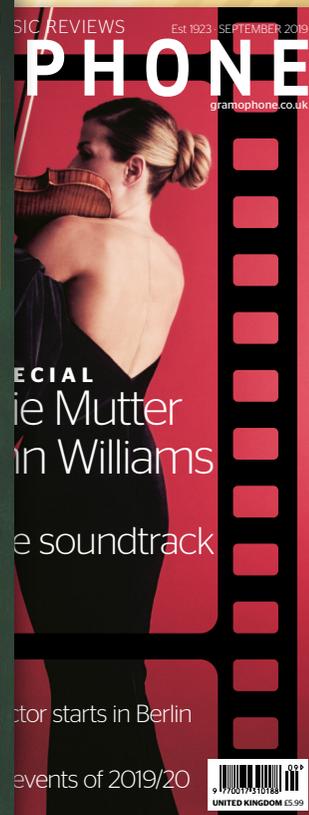
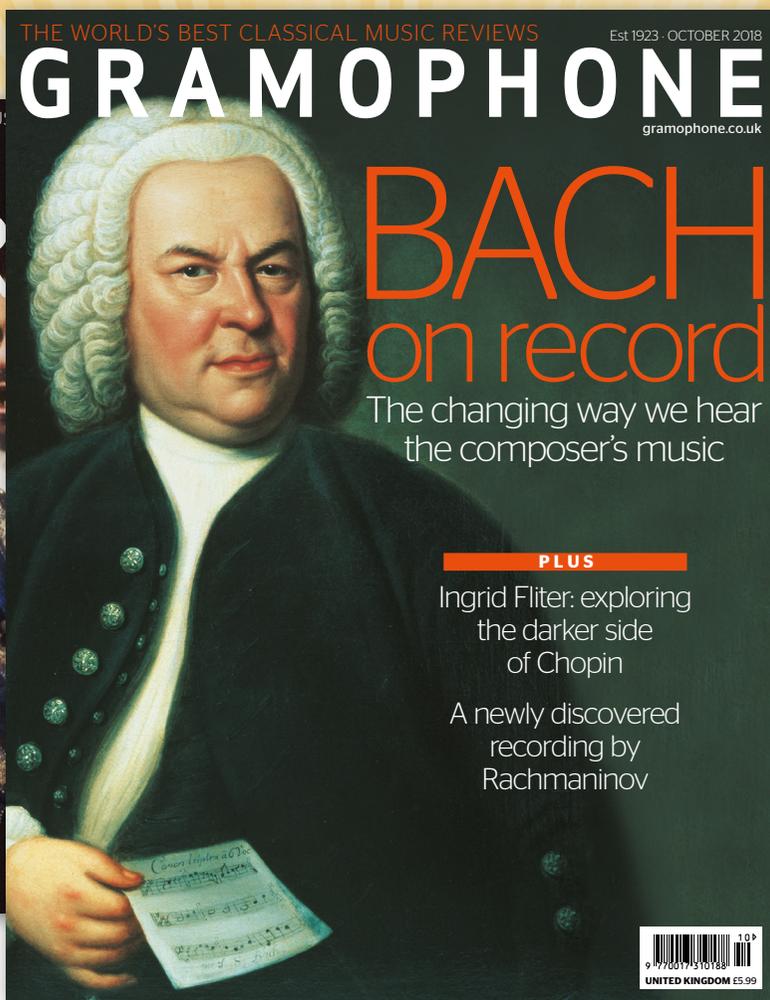
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