

In dulci



jubilo

A German Christmas by Candlelight

**Ensemble Orquesta
directed by Marcio da Silva**

St Thomas' Church Winchelsea
Tuesday 19th December 2023

Winchelsea Arts



ENSEMBLE ORQUESTA

Ensemble OrQuesta was founded in 2013 by Marcio da Silva. The core company is dedicated to performing 17th and 18th century opera in all its richness and diversity to the highest of standards with period instruments. Ensemble OrQuesta currently takes professional baroque opera productions to the Grimeborn Opera Festival at the Arcola Theatre, Hackney, and to the Cockpit Theatre, Marylebone. From 2024 we will take our dynamic and creative productions to other Off West End venues, such as the Jacksons Lane Theatre.

We are passionate about presenting creative and musically authentic interpretations of both well-loved and lesser-known 17th and 18th century operas, making opera accessible to as wide an audience as possible by offering tickets at reasonable prices and free tickets to students and under 18s.

We offer opportunities for young singers and early career specialist instrumentalists to develop their skills and collaborate to deliver opera performances and recitals of the highest artistic quality. We look for ways to share our work interactively with children and young people, and with amateur musicians in local communities by developing outreach initiatives.



MARCIO DA SILVA Artistic Director

In the past nine years Marcio has conducted and directed over 30 fully staged opera productions, ranging from less regularly performed works such as Lully's *Armide* and Cavalli's *La Calisto* (which received multiple ★★★★★ reviews and secured an OFFIE nomination for opera performance for the lead soprano), to very popular works such as Bizet's *Carmen*, Mozart's *The Magic Flute*, and Puccini's *La bohème*.

ensembleorquesta.com

JOHANN CHRISTOPHE PEZ 1664 - 1713

Concerto Pastorale (F Major)

I. Pastorale II. Aria III. Aria IV. Aria

V. Trio VI. Passacaglia VII. Presto

Born in Munich, Pez studied with Corelli in Rome and was strongly influenced by French composers such as Jean-Baptiste Lully. Pez worked as a kapellmeister in the courts of Bavaria (Catholic) and of Württemberg (Lutheran). Pez is now somewhat overlooked as a composer, but this delightful concerto, whose date of composition is uncertain, rightly remains in the repertoire of many baroque performance ensembles



DIETRICH BUXTEHUDE 1637 - 1707

Kommst du Licht der Heiden

(Come, Light to the Gentiles)

Buxtehude was Danish but settled in Germany. Such was his musical fame that Bach walked over 200 miles to hear Buxtehude play the organ at St Mary's Church, Lübeck in 1705. Handel had visited Buxtehude in 1703. Much of Buxtehude's output was for the organ but he also wrote extensive choral and instrumental music. He instituted *Abendmusiken*, concerts held in St. Mary's in the late afternoons on five Sundays in the year. These performances became the pride of Lübeck, and continued into the 19th century.

The first piece of Buxtehude's music this evening is drawn from his cantata *Kommst Du, Licht der Heiden*, drawn from Isaiah 42.6: "I the Lord have called thee in righteousness, and will hold thine hand, and will keep thee, and give thee for a covenant of the people, for a light of the Gentiles".

HEINRICH SCHÜTZ 1585 - 1672

Rorate coeli desuper (1639)

(Drop down ye heavens from above)

Schütz is generally recognised as the greatest German composer before J S Bach. His musical career began as a boy chorister in Kassel. Later he studied with Gabrieli in Venice, where he probably met Monteverdi. Schütz entered the service of the Elector of Saxony at Dresden in 1635, where he remained to the end of his long life. Schütz's output was considerable, although some of his works have been lost.

Rorate coeli is a setting of the Advent hymn based on Isaiah 45.8 in the Vulgate, i.e., the 4th century Latin translation of the Bible: "Drop down, ye heavens, from above, and let the skies pour down righteousness: let the earth open, and let them bring forth salvation, and let righteousness spring up together; I the Lord have created it."



DIETRICH BUXTEHUDE 1637 - 1707

Wie soll ich dich empfangen

(How Lord shall I meet Thee?)

Buxtehude set Paul Gerhardt's Advent hymn from 1653, later also set by J S Bach. Gerhardt (1607-1676) is considered the greatest Lutheran hymnodist and wrote over 130 hymns. John Wesley translated several of Gerhardt's hymns into English, e.g., "*Jesu, Thy boundless love to me*".

Alles was ihr tut

(Every word and thought)

This cantata is based on Colossians 3.17: "And whatsoever ye do in word or deed, do all in the name of the Lord Jesus, giving thanks to God and the Father by him."

INTERVAL



MICHAEL PRAETORIUS 1571 - 1621

In dulci jubilo

(In sweet rejoicing)

Praetorius studied at Frankfurt an der Oder where he became organist and kapellmeister to the Duke of Brunswick-Wolfenbüttel. In 1613, Praetorius moved to Dresden where he encountered the latest Italian music. Later he visited many German courts, as a music director and performer. Praetorius admired Italian music and its rich settings for voices and instruments. His published output was learned, considerable and varied, with a number of important collections including *Terpsichore* (1612) which introduced hundreds of foreign dance pieces to Germany.



JOHANN SEBASTIAN BACH 1685 - 1750

Nun komm, der Heiden Heiland (1724)

(Saviour of the nations, come)

Bach is probably the greatest of composer of all and his works remain a seemingly endless source of inspiration and fresh interpretation. This is Bach's setting of Martin Luther's 1523 German version of St. Ambrose's Latin hymn, which begins *Veni redemptor gentium*, traditionally used for the First Sunday in Advent.



GEORG PHILIPP TELEMANN 1571 - 1621

Machet die Tore weit

(Fling wide the gates)

Son of a clergyman, Telemann was a prolific composer, widely respected during his lifetime. Handel knew Telemann. Telemann was godfather to J S Bach's son Carl Philipp Emmanuel Bach (also a composer). Largely self-taught, Telemann wrote sacred as well as secular music. He studied law in Leipzig but music soon became his main occupation. He worked in a number of German cities before settling in Hamburg in 1721. There his career blossomed and there he was active for the rest of his life, supplying music for five churches as well as writing operas and much else. His style drew on German, Italian and French influences and he may be seen a part of the transition from Baroque to Classical forms.

Machet die Tore weit is an Advent motet drawn from Psalm 24.7: Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.



Programme notes by R J Manuell



Christmas at St Thomas's Church

Christmas Eve

4.30pm - Crib Service

11.30pm - Midnight Mass

Christmas Day

11am - Christmas Eucharist

Two Concerts in the New Year
complete the 8th Winchelsea Arts Season

Saturday 16th March 2024 at 7.30pm

AMICI DELLA MUSICA

Philippe Graffin *violin* Elizabeth Wallfisch *viola*
Raphael Wallfisch *cello* Piers Lane *piano*



Mahler *Quartettsatz (Piano Quartet in A minor)*
Schulhoff *Duo, for violin and cello*
Smetana *Polkas for piano* Dvořák *Piano Quartet in E flat*

Saturday 18 May 2024 at 7.30pm

HASTINGS PHILHARMONIC ORCHESTRA

conducted by Marcio da Silva



Mozart *Serenade No 10 K.361 Gran Partita*
Dvořák *Serenade for wind instruments Op. 44*

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