DUNEDIN CONSORT

27 – 29 September 2024
Edinburgh | Glasgow | Perth

Carolyn Sampson sings Bach

John Butt director



OPENING CONCERT OF THE NEW SEASON

A very warm welcome to our 2024/25 season. Based in Scotland, Dunedin Consort is one of the world's leading Baroque ensembles, playing historically informed instruments and with Scotland's only professional choir. With a national and international reputation for excellence and creativity we bring you the very best of music to inspire and move you, and this season is no exception. With our inspirational Music Director John Butt, our Associate Director Nicholas Mulroy, and many significant visiting artists, we bring life to old and new music alike. We have exciting collaborations with the Hebrides Ensemble, the Royal Academy of Music, and the Royal Scottish National Orchestra and this season we launch a new concert series in Glasgow and Aberdeen for the deaf community. We also warmly invite families to hear us in our family concerts, and of course no year would be complete without the Consort's authentic reading of Handel's *Messiah* and J.S. Bach's *Matthew Passion* which have become way points in the Scottish musical calendar. We also have a far reaching learning and parcipation scheme, to broaden horizons, and give opportunity to as many as we are able.

Once you have experienced Dunedin Consort, you will never listen in the same way again.

We look forward to welcoming you to our concerts.

Andrew Trinick
Chief Executive

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DUNEDIN CONSORT

PROGRAMME

Pietro Antonio Locatelli

Concerto Grosso in E-flat, Op. 7, No. 6, 'Il Pianto d'Arianna' *18 min*

I. *Andante - Allegro - Adagio - Andante - Allegro*
II. *Largo*
III. *Largo Andante*
IV. *Grave*
V. *Allegro*
VI. *Largo*

Jocelyn Morlock

'Golden' *10 min*

George Frideric Handel

Organ Concerto Op. 4 No. 2 in B flat major, HWV 290 *12 min*

I. *A tempo ordinario e staccato*
II. *Allegro*
III. *Adagio e staccato*
IV. *Allegro, ma non presto*

INTERVAL

George Frideric Handel

Concerto Grosso Op. 6 No. 4 in A minor, HWV 322 *12 min*

I. *Larghetto affetuoso*
II. *Allegro*
III. *Largo e piano*
IV. *Allegro*

Johann Sebastian Bach

'Jauchzet Gott in allen Landen', BWV 51 *20 min*

I. *Aria* - Jauchzet Gott in allen Landen!
II. *Recitative* - Wir beten zu dem Tempel an
III. *Aria* - Höchster, mache deine Güte
IV. *Chorale* - Sei Lob und Preis mit Ehren
V. Alleluja!

John Butt director

Carolyn Sampson soprano

Paul Sharp trumpet

CREATIVE SCOTLAND
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Programme Note

Pietro Antonio Locatelli (1695–1764) was an outrageously talented violinist and composer. He was famed for what some contemporary observers thought to be an almost unholy gift, able to combine ferociously technical bravura feats with playing of heartbreaking tenderness. His compositions, published widely even before he left Rome and settled in Amsterdam, are a clear statement of his virtuosity and invention. In this programme, we hear his astonishing ***Concerto Grosso in E-flat major, Op.7 No.6, "Il Pianto d'Arianna"***.

As the title suggests, the piece tells the story of Ariadne's lament, abandoned on the island of Naxos by Theseus. The daughter of the King Minos of Crete, she helped Theseus navigate the labyrinth and ultimately defeat the Minotaur before escaping with him. His thanks was to abandon her on the island, slipping out to sea while she slept. An extremely popular subject for poets, composers, and artists across the centuries, Locatelli uses the shapes and forms of opera—the movements are even called recitative, aria, arioso—to narrate Ariadne's heartbreak, but without words. The solo violin is Ariadne as she moves from a hazy awakening to the shock of discovery and the final realisation that for all her cursing of Theseus, there is perhaps still an inescapable, if regrettable, love for him driving her anger.

Jocelyn Morlock's (1969–2023), ***Golden*** is—in many ways—a remarkably close relative of the Locatelli. Picking up a piece left scarcely started by the untimely death of Nikolai Korndorf in 2001, Morlock conjures a piece of transformation that tells in sound and by allusion the following story:

> *Iron pyrite is a metallic crystal that glitters in the sun. There is a pool fed by a stream in Manitoba that carries the mineral in its sediment. Swimmers who immerse themselves in the waters of the pool emerge sparkling as if with flecks of sun on their skin. If you swim in this water, you will emerge golden.*

Although Morlock allows herself a whispered text, the soprano's only sung notes are wordless vowels, feeding the voice into wine-glass harmonics and layered strings like tributaries flowing together.

The half closes with **George Frideric Handel's (1685–1759)** ***Organ Concerto in B-flat major, Op.4 No.2, HWV 290***. The Opus 4 set of concertos had their first outings as interval entertainments for Handel's oratorios, most often played and improvised by Handel himself. This programme's was the first of two concertos composed for a revised version of Esther in March 1735 at Covent Garden.

In his prodigious early days in Rome, Handel had proved his virtuosity in a keyboard drag race with Domenico Scarlatti, besting the Italian composer on the organ and sharing the honours on the harpsichord. This virtuosity and facility had clearly not left him almost thirty years later: An arresting opening *Sinfonia* gives way to a perky and intricate Allegro, before a six-bar (!) third movement cleanses the palate for the concluding *Allegro ma non presto*, built on a charming triplet shape and demisemiquaver runs that pour like water.

We return to Handel to begin the second half with his ***Concerto Grosso in A minor, Op.6 No.4, HWV 322***. Here, there are more memories and a further connection to Rome—Arcangelo Corelli, who found fame in the city and whom Handel first met there in 1706, defined the concerto grosso form in his own Opus 6 set. There is little doubt that Handel's choice of opus number, as well as the alignment of formal structure and orchestration, was intended to write himself into the tradition as Corelli's greatest successor in the form. Fittingly, given the themes of the first half, John Butt has written about how this concerto and its four movements generate 'nostalgia and retrospection'—there is a yearning and exploratory quality to the opening *Larghetto affetuoso*, before an angsty and conversational fugue in the *Allegro*. The third movement, *Largo e piano*, is covered in a sort of haar with shapes glimpsed but somehow remaining elusive before the final Allegro attempts to present greater certainty before getting stuck again in the eddies of memory and repetition.

After so much reflection and retrospection, we close with **Johann Sebastian Bach (1685–1750**) and one of the most dazzling of his cantatas, ***Jauchzet Gott in allen Landen, BWV 51***. The work makes virtuoso demands of both soprano and trumpet soloists in setting an anonymous text that revels in praising the wonders of God. Unusually for one of Bach's cantatas—and although its first performance was 17th September 1730—the piece is marked for 'general use' rather than for a particular Sunday in the Church's year. This makes it a more than useful work to have in the library for any celebratory occasions in need of some glamour. This showpiece quality is reinforced by the range of brilliance demanded of the soprano soloist—not only must they duel with the trumpet as a quasi-instrumental equal in the concerto-like opening movement, but also possess the *sang-froid* to find a profound calm in the middle movement as the orchestration strips back to just continuo support. The work concludes with a triumphal Alleluia that returns to the double concerto form of the opening in a gleaming finale that dances down the aisle.

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Text and Translations

Jocelyn Morlock *Golden*

Swim
Swim in this water
Swim in this sea water
emerge
swim in this water
emerge
emerge golden
o

Johann Sebastian Bach *Jauchzet Gott in allen Landen*, BWV 51
translation by Francis Browne

Aria
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 itzt ein Opfer bringen,
Dass er uns in Kreuz und Not
Allezeit hat beigestanden.

Aria
Shout for joy to God in every land!
All the creatures contained in heaven and earth
must exalt his glory,
and to our God we would
now likewise bring an offering
since in affliction and distress
at all times he has stood by us.

Recititativo
Wir beten zu dem Tempel an,
Da Gottes Ehre wohnet,
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.

Recitative
We pray at the temple
where God's honour dwells,
where his faithfulness
that is renewed every day
Rewards us with unmixed blessing.
We praise what he has done for us.
Even if our weak mouths have to babble about his wonders,
yet imperfect praise can still please him.

Aria
Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vatertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Dass wir deine Kinder heißen.

Aria
Most High God, make your goodness
new every morning from now on.
Then to your fatherly love
a thankful spirit in us in turn
through a devout life will show
that we are called your children.

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

Chorale
May there be praise and glory and honour
For God the Father, Son and Holy Spirit!
May it be his will to increase in us
what he promises us through his grace,
so that we firmly trust in him,
rely completely on him,
from our hearts build on him,
so that our heart, spirit and mind
depend steadfastly on him;
about this we now sing:
Amen, we shall achieve this,
if we believe from the bottom of our hearts

Aria
Alleluja!

Aria
Alleluja!

Biographies



John Butt

John Butt is Gardiner Professor of Music at the University of Glasgow, musical director of Dunedin Consort and a Principal Artist with the OAE. His career began as organ scholar at King's College Cambridge and his work, as both musician and scholar gravitates towards 17th-18th century music with his five monographs centering around Bach, the baroque and the concepts of historical performance practice. His recent work gravitates towards music and modernity, listening cultures and embodied musical experience, music and film.

Recording highlights for Dunedin Consort include Gramophone award-winning recordings of Handel's *Messiah* and Mozart's Requiem (the latter also nominated for a Grammy award), recordings of Bach's Passions, Mass, Magnificat, Christmas Oratorio and Brandenburg Concertos, Monteverdi's 1610 *Vespers*, and Handel's *Acis and Galatea*, *Esther* and *Ode to St Cecilia*. The 2019 recording of Handel's *Samson* was an Editor's Choice and Critic's Choice in Gramophone (nominated for a Gramophone Award), and disc of the month in BBC Music Magazine. His recent recording of Bach cantatas (including 'Ich habe genug') won a BBC Music Magazine Award. Bach Orchestral Suites was released in October 2022 and Mozart's Mass in C Minor in October 2023. With Dunedin Consort he has appeared at the BBC Proms, and Edinburgh International Festival.

Since winning the W.H.Scheide prize for his first book, he has been awarded the Dent Medal of the RMA, RAM/Kohn Foundation's Bach Prize, and elected to FBA and FRSE. In 2013 he was awarded an OBE, and gained the medal of the Royal College of Organists.



Dunedin Consort

Dunedin Consort is one of the world's leading Baroque ensembles, recognised for its vivid and insightful performances and recordings. Formed in 1995 and named after Din Eidyn, the ancient Celtic name for Edinburgh Castle, Dunedin Consort's ambition is to allow listeners to hear early music afresh, and to couple an inquisitive approach to historical performance with a commitment to commissioning and performing new music. Under the direction of John Butt, the ensemble has earned two coveted Gramophone Awards, a BBC Music Magazine Award, and a Grammy nomination. In 2021 it was the recipient of the Royal Philharmonic Society Ensemble Award.

Dunedin Consort performs regularly at major festivals and venues across the UK and abroad, and enjoys close associations with the BBC Proms, Wigmore Hall, Edinburgh International Festival and Lammermuir Festival. Alongside its performance and recording work, Dunedin Consort is committed to a wide-ranging education programme both in schools and in the wider community. In inspiring and encouraging musical participation, developing vocal skills and fostering a love of classical music, historical performance and new music, Dunedin Consort aims to develop and nurture its potential audience and to encourage the performers of the future.

While Dunedin Consort is committed to performing repertoire from the baroque and early classical periods, and to researching specific historical performance projects, it remains an enthusiastic champion of contemporary music. In 2021, the group premiered *Dido's Ghost*, a new opera by Errollyn Wallen, co-commissioned with the Barbican Centre, Edinburgh International Festival, Buxton International Festival, Mahogany Opera and Philharmonia Baroque Orchestra & Chorale.



Carolyn Sampson

Equally at home on the concert and opera stages, Carolyn Sampson has enjoyed notable successes in the UK as well as throughout Europe and the US.

On the opera stage her roles have included the title role in Semele and Pamina in *The Magic Flute* for English National Opera, various roles in Purcell's *The Fairy Queen* for Glyndebourne Festival Opera (released on DVD) and both Anne Truelove *The Rake's Progress* and *Mélisande Pelléas et Mélisande* in Sir David McVicar's productions for Scottish Opera. Internationally she has appeared at Opéra de Paris, Opéra de Lille, Opéra de Montpellier and Opéra National du Rhin. She also sang the title role in *Lully's Psyché* for the Boston Early Music Festival, which was released on CD and was subsequently nominated for a Grammy.

Carolyn's numerous concert engagements in the UK have included regular appearances at the BBC Proms, and with orchestras including Britten Sinfonia, City of Birmingham Symphony Orchestra, English Concert, Hallé, Orchestra of the Age of Enlightenment, Scottish Chamber Orchestra, The Sixteen, and Royal Liverpool Philharmonic Orchestra.



Paul Sharp

Paul Sharp's career has encompassed performing with many of the leading ensembles in the UK and internationally, in both orchestral and historical music spheres, in the world's most prestigious venues from the Sydney Opera House and Carnegie Hall to St Mark's Basilica, Venice. He was a foundation scholar of the Royal College of Music where he graduated in joint first study trumpet and natural trumpet, winning the David Mason Prize for Trumpet.

Paul has performed as principal trumpet with the English Baroque Soloists, The Kings Consort, Gabrieli Consort and the Academy of Ancient Music. He has performed regularly as guest principal trumpet with the Orchestra of the Age of Enlightenment including under their principal conductors, Sir Simon Rattle, Vladimir Jurowski, Sir Mark Elder and Sir Charles Mackerras. He first performed with Sir John Eliot Gardiner and the English Baroque Soloists in their Bach cantata pilgrimage tour in 2000 and has played regularly since with both the EBS and Orchestre Révolutionnaire et Romantique in many major tours and recordings of the music of Bach, Berlioz and Beethoven.

DUNEDIN CONSORT

Director and harpsichord
John Butt

Soloists

Soprano	Carolyn Sampson
Trumpet	Paul Sharp

Orchestra

Violin 1	Matthew Truscott, Sarah Bevan-Baker, Hilary Michael, Alice Rickards
Violin 2	Rebecca Livermore, Kristin Deeken, Kirsty Main
Viola	Oliver Wilson, George White
Cello	Jonathan Manson, Matylda Adamus
Bass	Carina Cosgrave
Organ	Stephen Farr

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