



EarthSong: Nature's Music



Saturday 14 October

St Neots

Friday 20 October

Harrow

Friday 3 November

Penzance

Saturday 4 November

St Endellion

Sunday 26 November

Earl's Court

Programme:

Trio Sonata in F, Op. 2 No.4 - i. Larghetto George Friderich Handel (1685 – 1759)

Süsse Stille, sanfte Quelle, HWV 205 Handel

Das zitternden Glänzen der spielenden Wellen, HWV 203

NIGHTINGALE (New Commission) Alice Beckwith (b.1989)

Violin Sonata in D major - i. Affetuoso Handel

Singe, Seele, Gott zum Preise, HWV 206

Trio Sonata in Bb, Op. 2 No. 3 - i. Andante

Meine Seele hört im Sehen, HWV 207

~~~~~  
INTERVAL (20 mins)  
~~~~~

Künft'ger Zeiten, eitler Kummer, HWV 202

Süsser blumen Ambraflocken, HWV 204

Trio sonata in G minor, Op. 2 No. 5 - ii. Allegro

REFLECTIONS (New Commission) Beckwith

Flammende Rose, Zierde der Erden, HWV 210 Handel

Trio sonata in A, Op 5 No 1 - v. Gavotte

Trio Sonata in F, Op. 2 No.4 v. Allegro

Endelienta Baroque

Helena Moore - Soprano

Maxim Del Mar - Violin

Katie Lewis (14, 20 October) - Oboe

Joel Raymond (3, 4, 26 November) - Oboe

Jacob Garside (14, 20 October, 26 November) - 'Cello

Nathan Giorgetti (3, 4 November) - 'Cello

Seb Gillot - Harpsichord & Creative Director

Originally founded in 2017, but re-formed post-pandemic, Endelienta Baroque comprises some of the country's most talented young performers on historical instruments. Our aim is simple - to revel in the joy of performing music from many baroque repertoires, and to invite our audiences to participate in that joy. We often collaborate with other ensembles for

larger-scale vocal works. In 2022, to commemorate the 350th anniversary of the composer's death, we presented the music of Heinrich Schütz and many lesser-known contemporaries at Barnes Music Festival, Beverley Chamber Music Festival, and at St Cuthbert's Church, Earl's Court. Spring 2023 saw us tour a programme of Restoration Suites from the burgeoning of the English Baroque. Ongoing is our EarthSong project, in which we use Handel's German Arias, along with newly-penned works, as a means of exploring our environment and the ecological crises we face, in a series of concerts and school workshops in London and Cornwall.



Stay in touch:

Sign up to our mailing list

Web: endelientabaroque.com

Facebook: endelientabaroque

X (Twitter): @Endel_Baroque

Instagram: @endelientabaroque



Alice Beckwith is an award-winning composer, currently developing projects with Endelienta Baroque, The Carice Singers, and Lost Fawn New Music. She is one of 6 composers to participate in the 2023 Cheltenham Music Festival Composers' Academy; and between 2020-22 she was composer-in-residence with Lodge Moor Children's Choir.

Alice is a versatile composer of concert music: writing for children's voices, chamber ensemble, orchestra,

mixed-voice community choir amongst others. Her music is lyrical and contemporary, with a melodic sound firmly rooted in the British Isles - and an emphasis above all upon story-telling. Most recently, her cantata *The Golden Thread* [2022] received a first London performance at the 2023 Tête à Tête Opera Festival.

As an animateur and music educator, Alice contributes to opera and music education workshops across the UK. She is a trustee of Yorkshire Youth and Music and a passionate advocate for arts engagement and accessibility.

Originally from Halifax, West Yorkshire, Alice studied at the Junior RNCM before reading Music at Lincoln College, Oxford University; subsequently studying Composition at the Royal Academy of Music. Her music has been performed by The Carice Singers, CHROMA Ensemble, The Heath Quartet, Huw Watkins & Alexandra Wood, and Victoria Rule (Spitalfields Music).

Engelienta Brockes and Handel

"Green was its little head/An adorned body, so small/A pair of clear wings/When the sun struck them/Glowed ruby-red/Which, changeable as it was/Was also a sort of blue"

The little fly (extract) - B.H. Brockes



A seriously prolific poet, **Barthold Heinrich Brockes** (1680 – 1747) was a man of sincere faith and devotion. He found himself part of a relatively nascent poetical movement in Germany that sought to exalt and revere Nature. Such was his eye for detail, and the breadth of elements he wrote about, that Nature becomes a deity in itself, something living and animate, rather than something static to be viewed from afar. This mode of thinking went hand in hand with the burgeoning Enlightenment and its emphasis on observation, measurement and record, paving the way for the likes of Johann Wolfgang von Goethe, one of the foremost German thinkers and writers on the "nature of Nature".

“We conceive of the individual animal as a small world...all its parts have a direct effect on one another, a relationship to one another, thereby constantly renewing the circle of life” - Goethe

George Friderich Handel did not write much music in his native German tongue. Much of what he did write in German, however, is the poetry of Brockes. Though composed and compiled in the mid-1720, the *German Arias* feature much music that Handel borrowed or re-worked from earlier compositions. The *Arias* are scored for soprano, bass line and unspecified solo instrument, leaving this final option at the discretion of the performer. All Handel's imagination and invention can be found within these colourful miniatures...

An invitation:

For us, this principle of “noticing” which suffuses Brockes' poetry is pivotal to understanding and appreciating our natural world, and by extension, comprehending what we have lost and could still yet lose. The next time you are in a green space, take **two minutes: slow down, observe**, and make a note of:

- Where you are
- What you see
- What you hear
- What you smell
- What you feel

Then let us know by email endelientabaroque@gmail.com - we'd love to build a patchwork of “noticings”!

Notes on Alice's new compositions:

NIGHTINGALE

This is a playful, performative setting in which the singer is encouraged to take an exaggerated vocal approach to the Nightingale's song. Brockes' text lists the bird's wonderfully varied sounds, and throughout the song the soprano alternates with the oboe to mimic bird call: with a variety of rhythmic and melodic motifs at play. Listen for the sighs in the violin, and cello - when freed from the continuo line - alongside decorative flourishes across all parts. A return to the opening material brings things full circle, finishing with a joyful 'sing!'

**Chirp, sigh, laugh, sing,
Coo, moan, gurgle, ring,
Coax, lure, whistle, quiver,
Warble, throb, hiss, cluck
Is the lovely nightingale's
Wonderfully varied sound.**

Barthold Heinrich Brockes (1680 - 1747), translation: Anna-Luise Wagner (b.1992)

REFLECTIONS

Taking musical inspiration from Handel's Nine German Arias, a contemplative, ornamental opening theme in C minor - reflecting 'water's gently undulating hills' - is initially woven between the oboe, violin, and cello, before the soprano takes up the same melody. In the quirkier central section, sparkling harpsichord figures running parallel to duplets in the vocal line create a three-against-two rhythmic effect. Listen for moments of recitative, and the chorale-like setting of Brockes' call to 'kindle our hearts to devotion'. A final iteration of the opening theme brings the music to a close.

**The water's gently undulating hills are made of
Many thousand polished moving mirrors,
Mingled with seams of flowing silver,
And each, like a smooth crystal,
When touched by the sun's flaming rays,
Amuses our eyes with quivering flashes.
Oh let them, like burning mirrors,
When we gaze upon them, kindle our hearts to devotion!**

Barthold Heinrich Brockes (1680 - 1747), translation: Anna-Luise Wagner (b.1992)

Endoliento **Texts and translations of the Handel arias:**

Texts by Barthold Heinrich Brockes (1680 – 1747)

English Translations © by Hayden Muhl, reprinted with permission from the LiederNet Archive
https://www.lieder.net/lieder/assemble_translations.html?SongCycleId=4611&LanguageId=7&ContribId=

Süße Stille, sanfte Quelle

Ruhiger Gelassenheit!
Selbst die Seele wird erfreut,
Wenn ich mir nach dieser Zeit
Arbeitsamer Eitelkeit
Jene Ruh' vor Augen stelle,
Die uns ewig ist bereit.

Sweet silence, soft springs

Peaceful calm!
The soul itself will be gladdened,
When I, after this time
Of laborious futility,
this peace I will see
that awaits us in eternity.

Das zitternde Glänzen der spielenden Wellen

Versilbert das Ufer, beperlet den Strand.
Die rauschenden Flüsse, die sprudelnden
Quellen
Bereichern, befruchten, erfrischen das Land
Und machen in tausend vergnügenden Fällen
Die Güte des herrlichen Schöpfers bekannt.

The glittering reflections of the mirrored waves

Silver the shore, Pearl the beach.
The rushing rivers, the gurgling springs,
Enrich, fertilize, pearl the beach.
And make in a thousand pleasing instances
The Goodness of the glorious Creator known.

Singe, Seele, Gott zum Preise,
Der auf solche weise Weise
Alle Welt so herrlich schmückt.
Der uns durchs Gehör erquickt,
Der uns durchs Gesicht entzückt,
Wenn er Bäum' und Feld beblümet,
Sei gepreiset, sei gerühmet!

Meine Seele hört im Sehen,
Wie, den Schöpfer zu erhöhen,
Alles jauchzet, alles lacht.
Höret nur,
Des erblüh'nden Frühlings Pracht
Ist die Sprache der Natur,
Die sie deutlich, durchs Gesicht,
Allenthalben mit uns spricht.

Künft'ger Zeiten eitler Kummer
Stört nicht unsern sanften Schummer,
Ehrgeiz hat uns nie besiegt.
Mit dem unbesorgten Leben,
Das der Schöpfer uns gegeben,
Sind wir ruhig und vergnügt.

Süßer Blumen Ambraflocken,
Euer Silber soll mich locken,
Dem zum Ruhm, der euch gemacht.
Da ihr fallt, will ich mich schwingen
Himmelwärts, und den besingen,
Der die Welt hervorgebracht.

Flammende Rose, Zierde der Erden,
Glänzender Gärten bezaubernde Pracht!
Augen, die deine Vortrefflichkeit sehen,
Müssen, vor Anmut erstaunend, gestehen,
Dass dich ein göttlicher Finger gemacht.

Soul, sing praises to God,
who by such wise means
the whole world so gloriously adorned.
Who refreshes us through hearing,
who charms us through sight,
when He makes the tree and field bloom,
be praised, be glorified!

My soul hears by sight,
how, in order to exalt the Creator,
everything cheers, everything laughs.
Hear now,
the blooming Spring's splendour
is the language of nature,
that distinctly through the face,
speaks to us everywhere.

Vain worries of the future
Do not disturb our gentle sleep;
Ambition never defeated us.
With the unworried life,
that the Creator gave us,
we are peaceful and cheerful

Sweet fragrant petals of the flower,
Your silver shall tempt me
to Him, who, to His glory, made you.
As you fall, I want to soar
Towards heaven, and sing to Him,
Who brought forth the world.

Flaming rose, ornament of the earth,
the gleaming garden's enchanting splendour!
Eyes, that see your excellence,
must admit, with astonished charm,
that a divine finger made you.

EarthSong Schools' Workshops:

Following on from successful pilot workshops in the spring, we are delighted to be delivering musical **workshops in primary schools** across the London Borough of Harrow and North Cornwall. The workshops are designed, in the first instance, to get children **thinking musically**, becoming **aware of their surroundings**, developing confidence to experiment and **building relationships with peers**, primarily through movement and musical games. In the second part of the workshops, we encourage them to **consider their local environment** (this varies enormously from group to group!); what it means to them, and any awareness of problems and issues they have. Then we write a song together! The songs are performed at small showcase concerts within the schools. **Rosalind Ridout**, our Workshop Lead, notes:

“We have had some amazingly positive feedback from the groups we have worked with so far. It’s really clear from the workshops that, as well as being incredibly enthusiastic and creative, the children we’ve worked with have been so open and receptive, and have a really clear idea of the issues we face as a planet; we hope that their creativity will be channeled into **solutions and healing** in the future”.



We are hugely grateful for the support of the following organisations:



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

