

**YORK**  
EARLY MUSIC  
FESTIVAL

**Matthew Brook**  
&  
**Peter Seymour**

***Amore traditore***  
Cantatas for bass and harpsichord

**St Lawrence Church**  
**15 July 2021 1.00 pm**

---

**Online Premiere**  
**16 July 2021 1.00 pm**

**Matthew Brook** *bass-baritone*

**Peter Seymour** *harpsichord*

Cantata: 'Amore traditore', BWV 203 **Johann Sebastian Bach**  
(1685-1750)

Ich habe genug; Schlummert ein, BWV 82 **Bach**

Mädchen, die von harten Sinne,  
*from* Kaffeekantate, BWV 211 **Bach**

Cantata: 'Dalla guerra amorosa', HWV 102a **George Frideric Handel**  
(1685–1759)

Pur ritorna a rimirarvi *from* Agrippina **Handel**

Komm, süßes Kreuz  
*from* Matthäus Passion, BWV 244 **Bach**

Vieni, o cara  
*from* Rinaldo **Handel**

Sull'arena di barbara scena  
*from* Imeneo **Handel**

This programme is taken from the high Baroque of the eighteenth century in Italy and Germany. Handel, although born in Germany, assimilated the latest Italian fashions, especially of opera and the smaller-scale cantata, during his studies in Italy around 1707-09. Whilst *Dalla guerra amorosa* is only one of many in this form (a sequence alternating recitatives and (often da capo) arias), that by Bach, *Amore traditore*, is unique as a continuo cantata, written during his employment at Köthen. It may have been an exercise in setting an Italian text (along with BWV 209, *Non sa che sia dolore*, for soprano, flute and strings), and the text was copied from a setting by Fago which Bach found in the library at Köthen. Whilst Handel travelled to Rome and Venice to study Italian fashions and innovations, Bach experimented either by

arranging existing Italian compositions (e.g. by Vivaldi and Albinoni) or with his own original compositions such as here. This secular cantata has two da capo arias (the first with the harpsichord employed in traditional continuo manner; the second giving the keyboard an obbligato role, also unique in Bach's output) flanking a short central recitative.

The recitative *Ich habe genug* and aria *Schlummert ein* originated in Bach's cantata (BWV 82) in *Notenbüchlein für Anna Magdalena Bach* of 1725. The two movements formed part of the church cantata for bass composed in Leipzig in 1727. The original accompaniment is just a figured bass but Bach may well have added some of the string parts from the cantata when playing for his wife.

Bach's *Kaffeekantate* dates from the first half of the 1730s and is a dramatic scena probably written for Zimmermannsches Kaffeehaus in Leipzig. The dramatic cantata consists mostly of a back-and-forth dialogue between the father, Schlendrian, and Lieschen, his daughter. The father is bewildered by his daughter's devotion to coffee; the work lampoons both the wild popularity of coffee in eighteenth-century Leipzig, as well as the mildly sanctimonious belief held by some of Leipzig society at the time that coffee drinking was a bad habit that needed to be broken.

'Komm, süßes Kreuz' from Bach's *St Matthew Passion*, BWV 244 appears at the point in the drama when Jesus is walking to Golgotha to be crucified. It appears as if sung by Simon of Cyrene who carried the cross for Jesus but is, of course, sung on our behalf by the bass. It is interesting to note that in the original disposition of voices the aria would have been sung by the same singer as was singing the role of Jesus. In his original 1727 version Bach gives the obbligato to a lute but in his more familiar 1736 revision to a bass viol. Either transfers very readily to the harpsichord.

The Handel scholar David Vickers comments that 'Handel's opera basses are political tyrants whose lust for power (or for a woman) sends them out of control...much of their best music is imaginative, compelling and directly comparable in quality with the composer's most popular arias for higher voices.' One of Handel's basses, Gustavus Waltz (fl. 1732–1759) was a German singer. Basing himself in England from 1732, he collaborated with Handel from 1733 and, like Handel, took British nationality. Waltz created roles in the oratorio *Athalia* (1733); and in several operas including *Ariodante* (1735), *Alcina* (1735), and *Atalanta* (1736). He also sang in the chorus for the last time in a 1754 performance of *Messiah*. It is also reputed that he was Handel's cook, probably at Brook Street, London.

### **Amore traditore**

*(Aria)* Traitorous love, you will deceive me no more. I will desire chains no more, I don't want suffering, pains, heartache or servitude.

*(Recitativo)* I want to try and see if I can heal my soul of this fatal wound, and if it can live without your arrow; then no more will hope dazzle my heart with sorrow and joy; your games will have no place within my constancy.

*(Aria)* Whoever has fate as his enemy in love is a fool if he does not give up loving. May the soul fracture its cruel bonds if it cannot find mercy for its suffering.

### **Ich habe genug; Schlummert ein**

*(Recitativo)* It is enough. I have taken the Saviour, the hope of the devout, into my longing arms; It is enough! I have gazed on Him, my faith has pressed Jesus to my heart; I would now, even today, gladly wish to leave this world. It is enough!

*(Aria)* Fall asleep, you weary eyes, close softly and pleasantly! World, I will not remain here any longer, I own no part of you that could matter to my soul. Here I must build up misery, but there, there I will see sweet peace, quiet rest.

### **Mädchen, die von harten Sinnen**

Girls of a stubborn mind are not easily won over. But if the right spot is touched, Oh! Then one can happily get far.

### **Dalla guerra amorosa**

*(Recitativo)* Take flight, take flight, my thoughts, from the war of amorous passion. Called back by reason, I know now that flight from love brings no shame, for only through flight can a soul be victorious over cruel Love.

*(Aria)* No, no! Do not be swayed by a lovely eye, with its siren-like glances, begging you for mercy. For, all the while, to take revenge, love hides within [the eye] with bow and arrow.

*(Recitativo)* Take flight, take flight! With how much venom Love swathes its pleasures, Oh, how much grief and tears it bequeaths on those who follow him and obey his laws. If a lovely face enamours you, take heed; Oh, my thoughts, for what is pleasing quickly disappears and then brings sorrow.

*(Arioso)* Beauty is like a bloom: alive and lovely on a spring morning, but when evening comes, it loses its colour and all semblance of its former self: then it wilts and dies. Take flight, take flight. Joy is doubtful and torment is certain for one who lives enchained, a servant of Love.

### **Pur ritorna**

I return to look upon you once more, dear eyes, stars of love.  
Never exhausted from adoring you, I offer up to you my soul, my heart.

### **Komm, süßes Kreuz**

Come, sweet cross, give it always to me, my Jesus! If my anguish becomes too severe, then help me to carry it.

### **Vieni, o cara**

Come, oh dearest, to console me with your serene gaze!  
For your face has the power to bless me and purge me of anguish.

### **Sull'arena di barbara scena**

The terrible lion goes to battle on the barbaric scene. He prepares to destroy a wretched one, then he pauses and kisses him.

For that one once, amidst African woods, had pulled a thorn from his foot, and the king of the beasts, as soon as he spies him will not be accused of ingratitude and has mercy on him.

**Matthew Brook** has appeared as a soloist throughout Europe, Australia, North and South America and the Far East. He studied at the Royal College of Music, and has worked with many of the world's greatest conductors including Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset and Sir Mark Elder, and orchestras and ensembles including the Philharmonia, London Symphony Orchestra, Royal Philharmonic Orchestra, St Petersburg Philharmonic, Freiburger Barockorchester, BBC National Orchestra of Wales, Orchestra of the Age of Enlightenment, Chamber Orchestra of Europe, Scottish Chamber Orchestra, English Baroque Soloists, City of London Sinfonia, Collegium Vocale Gent, Gabrieli Consort, Les Talens Lyriques, The Sixteen and Orchestra Nationale de Lille.

Recent and future highlights include the role of Aeneas in the world premiere of Errollyn Wallen's *Dido's Ghost* co-commissioned by the Dunedin Consort, Purcell's *The Fairy Queen* and *Dido and Aeneas* with the Handel and Haydn Society, Bach's *St John Passion* with the St Paul Chamber Orchestra, Haydn's *Creation* and Mendelssohn's *Elijah* with the City of Birmingham Symphony Orchestra, *Il Re di Scozia (Ariodante)* with the Staatstheater Stuttgart, and on tour with The English Concert, *Argante (Rinaldo)* with Ópera de Oviedo, *Claudio (Agrippina)* at Teatro de

la Maestranza, Handel's *Messiah* with Les Violons du Roy in Québec and the Ottawa National Arts Centre Orchestra, a tour of Bach cantatas with the Monteverdi Choir and Sir John Eliot Gardiner, and with the Nederlandse Bachvereniging and with Early Music Vancouver, Elgar's *The Dream of Gerontius* with the Indianapolis Symphony Orchestra, Tippett's *A Child of Our Time* at Festival St Denis, and the roles of Herod and Father in Berlioz's *L'enfance du Christ* with the Melbourne Symphony Orchestra and Sir Andrew Davis.

**Peter Seymour** studied at the University of York, including post-graduate work researching into the performance of baroque music. In July 1994 he was awarded the degree of D Mus., at the University of York for research into performing style. He is director of Yorkshire Baroque Soloists which he formed in 1973, Yorkshire Bach Choir, which he formed in 1979, and Corona Coloniensis, the specialist early music choir of West-Deutscher Rundfunk, and has worked and recorded in most European countries. He is also an artistic adviser to York Early Music Festival and Professor in Music and Organist at the University of York. He has recorded regularly both as conductor and keyboard player for WDR-Köln, BBC and other radio stations. As a keyboard player he appears playing harpsichord, organ or fortepiano with singers Yvonne Seymour, Bethany Seymour, Stephen Varcoe, Emma Kirkby, Lynne Dawson, Mhairi Lawson, Barbara Schlick, James Bowman, James Gilchrist, Charles Daniels, Joshua Ellicott, Roderick Williams, Peter Harvey and Matthew Brook as well as instrumentalists Crispian Steele-Perkins, Lucy Russell, Anthony Robson, Pamela Thorby and Rachel Podger.

In the 2017 York Early Music Festival he directed Bach *St Matthew Passion* with YBS in a dramatic performance directed by Tom Guthrie. In September he directed Purcell's *Dido and Aeneas* at Knechtsteden Festival Alte Musik with Bethany Seymour and James Gilchrist. In recent seasons he conducted Handel *Messiah* and *Israel in Egypt*, and the Monteverdi *Vespers*. In the 2020 York Early Music Christmas Festival he devised and performed a programme of English Restoration songs involving Bethany Seymour, Helen Charlston and Freddie Long.

In September 2013 he recorded his new edition of Bach's early version of *St Matthew Passion* for Signum Records. This was released in February 2015 and joins the collection of Bach recordings which include *St John Passion* and *B minor Mass*, also for Signum Records. With YBC he has also made commercial recordings of Bach Motets; *A Festal Mass at the Imperial Court in Vienna 1648*; Mozart *Requiem*; Monteverdi *Vespers*; *Motets of the Bach Family*; *Victoria Psalms and Motets*.

**YORK EARLY MUSIC FESTIVAL** is directed by Delma Tomlin MBE and administered by the National Centre for Early Music through the York Early Music Foundation (registered charity number 1068331)

Artistic Advisors: John Bryan, Steven Devine, Lindsay Kemp, Peter Seymour

**National Centre for Early Music**  
**St Margaret's Church**  
**Walmgate**  
**York YO1 9TL**

[ncem.co.uk/whats-on/yemf/](http://ncem.co.uk/whats-on/yemf/)



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

