

# LEEDS BAROQUE CHOIR

directed by Clive McClelland  
with Leeds Baroque ensemble  
Peter Holman *organ*

Sunday 15 May 2022  
at 6:30pm

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



## PROGRAMME

£2



## *Leeds Baroque Choir*

Chorus Master: Clive McClelland

### **Soprano**

Kirsty Bullen  
Niko Clarke\*  
Lottie Crowe\*  
Valentina Diaz\*  
Jenny Lucking\*  
Jade McLellan  
Nina Phelps\*

### **Alto**

Naomi Barker  
Elena Camblor González  
Catherine Haworth\*  
Chris Johnson  
Emma Page\*  
Caroline White

### **Tenor**

Zach Kleanthous\*  
Steve Muir\*  
Tim Swanwick  
David Vickers  
Niki Zohdi\*

### **Bass**

Roger Brock\*  
Charlie Calver  
Ben Cunliffe  
Osman Hamed-Fontanilla\*  
Bryan White\*

### **Repetiteur**

Zach Kleanthous

(\* indicates soloists)

## *Leeds Baroque Ensemble*

Asuka Sumi & Derek Revill *violin*

Louise Jameson *bass violin*

Martyn Hodgson *theorbo*

Peter Holman *organ*



# *Schütz & Carissimi*

## An anniversary portrait

### **Heinrich Schütz (1585-1672)**

Ich hebe meine Augen auf SWV 31, *Psalmen Davids* (1619)

Soloists: Jenny Lucking *soprano*, Catherine Haworth *alto*,  
Niki Zohdi *tenor*, Bryan White *baritone*

Verleih uns Frieden SWV 354, *Symphoniae sacrae*, ii (1647)

soloists: Steve Muir & Zach Kleanthous *tenor*

Vincenzo Albrici (1631-87): Sinfonia in D minor

Saul, Saul, was verfolgst du mich? SWV 415, *Symphoniae sacrae*, iii (1650)

soloists: Emma Page & Catherine Haworth *alto*,  
Steve Muir & Niki Zohdi *tenor*, Bryan White & Roger Brock *bass*

O lieber Herre Gott SWV 287, *Kleine geistliche Konzerte*, i (1636)

soloists: Lottie Crowe & Nina Phelps *soprano*

O quam tu pulchra es SWV 265, *Symphoniae sacrae*, 1 (1629)

soloists: Zach Kleanthous *tenor*, Bryan White *baritone*

Meine Seele erhebt den Herrn (Deutsches Magnificat) SWV 494,  
*Opus ultimum* (1671)

Herr, nun lässest du deiner Diener in Frieden fahren

(Canticum B. Simeonis) SWV 281, *Musikalisches Exequien* (1636)

soloists: Lottie Crowe & Nina Phelps *soprano*, Bryan White *bass*

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❧ INTERVAL ❧

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## **Giacomo Carissimi (1605-1674)**

Dixit Dominus a8

soloists: Jenny Lucking & Nina Phelps *soprano*, Emma Page & Catherine Haworth *alto*, Niki Zohdi & Zach Kleanthous *tenor*  
Bryan White & Roger Brock *bass*

Salve Regina a3

soloists: Lottie Crowe & Nina Phelps *soprano*,  
Osman Hamed-Fontanilla *bass*

## **Girolamo Frescobaldi (1583-1643):**

Canzona Terza à 2 Canti, *Canzoni da sonare* (1634)

## **Giacomo Carissimi**

Exurge, cor meum, *Arion Romanus* (1670)

soloist: Jenny Lucking *soprano*

*Jephte*, oratorium a6

soloists: Filia: Lottie Crowe *soprano*, Jephte: Steve Muir *tenor*  
with: Niko Clarke & Valentina Diaz *soprano*, Emma Page  
& Catherine Haworth *alto*, Bryan White & Roger Brock *bass*

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Heinrich Schütz and Giacomo Carissimi were two of the most important and influential composers of the seventeenth century, and they dominated musical life in their respective spheres. Schütz grew up at Kassel and spent most of his working life at Dresden, as Kapellmeister to the Saxon court, while Carissimi was born near Rome and after early posts at Tivoli and Assisi, spent his entire working life in the Eternal City, as *maestro di cappella* at S. Apollinaire, the church of the German College in Rome. So far as is known, both composers wrote only vocal music (they were not required to write instrumental music since they were both directors of vocal ensembles), so in this concert we have added instrumental pieces by their contemporaries. Vincenzo Albrici was one of Schütz's associates at Dresden in the early

1660s, while Girolamo Frescobaldi was organist of St Peter's in Rome and the greatest Roman exponent of instrumental music at the time. Schütz and Carissimi also exemplify the close links between contemporary Italian and German music. Schütz studied in Venice with Giovanni Gabrieli and became a follower of Monteverdi during a second visit to the city in the 1620s, while Carissimi had a number of German pupils and disciples and his music was much copied and imitated in the German-speaking areas of Europe.

Schütz's large-scale music uses the polychoral style he inherited from Giovanni Gabrieli. **Ich hebe meine Augen auf**, a setting of Psalm 121 ('I will lift up mine eyes to the hills' in the King James Bible), is taken from his first collection of church music, published at Dresden in 1619. It is laid out in eight parts for two choirs with continuo, with a group of soloists coming from the first choir, and it exploits the contrasts between these three elements. By the time Schütz published his third book of *Symphoniae sacrae* in 1650, it had become customary to add obbligato violin parts to polychoral music, as in his dramatic setting of Jesus's words to Saul on the road to Damascus, **Saul, Saul, was verfolgst du mich?** ('Saul, Saul, why persecuteth thou me?'). Here a group of six solo voices is reinforced by two choirs with two violins and continuo. The vivid divided choir effects portray Saul being assaulted on all sides, with the tormenting words rolling across the landscape in a series of echo effects – an interesting parallel with the echoes in the Filia's lament in Carissimi's *Jephthe*. Schütz's superb setting of the German Magnificat, **Meine Seele erhebt den Herrn**, is laid out for two four-part choirs with continuo, and is a late work, published in 1671, when polychoral music of this sort was passing into history. We have paired it with Schütz's much earlier setting of the German Nunc Dimittis, **Herr, nun lässest du deiner Dienen in Frieden fahren**, published in 1636 as part of a collection of funeral music composed in memory of Count Henry II of Reuss-Gera. The main choir sings the words of the Nunc Dimittis, with dynamics ('fortiter' and 'submisse') carefully indicated by the composer, while a separate group of two sopranos and bass, placed at a distance, takes the role of two Seraphim and a Blessed Spirit, singing words from Revelation 14: 13: 'Blessed are the dead who die in the

Lord, they shall rest from their labours, and their deeds shall follow after them’.

In addition to large-scale music, Schütz wrote a large amount of music for small groups of voices and instruments, particularly in the 1620s and 30s, when the Thirty Years’ War had drastically reduced the number of musicians available to him at Dresden. **O quam tu pulchra es** comes from Schütz’s first book of *Symphoniae sacrae*, published during his second period in Venice, and is an expressive setting of words from the Song of Solomon for two voices, two violins and continuo. It is largely in the flowing triple time associated at the time with Venetian opera. **Verleih uns Frieden** is an eloquent plea for peace (as relevant today as during the Thirty Years’ War), also scored for two voices, two violins and continuo. It comes from Schütz’s second book of *Symphoniae sacrae*, published at Dresden in 1647. Schütz also published two collections of *Kleine geistliche Konzerte* or ‘Little Sacred Concerted Pieces’. The first collection, published in 1636, includes **O lieber Herre Gott**, an intimate setting for two sopranos and continuo of Martin Luther’s German version of an Advent collect.

The first piece of Carissimi in tonight’s concert is an eight-part setting of **Dixit Dominus** (Psalm 110), the first in the standard sequence of psalms used in Vespers in Catholic areas of Europe at the time. As with Schütz’s polychoral music, Carissimi obtains variety and contrasts by rapid alternation between the two choirs, and by a number of changes between duple time and triple time. The setting of the famous Marian antiphon **Salve Regina** survives in a manuscript in Paris. It is an expressive setting for two sopranos, bass and continuo, and begins by quoting the first four notes of the ‘Salve Regina’ plainsong melody. **Exurge, cor meum**, scored for solo soprano with two violins and continuo, sets another Marian text in the form of a brilliant aria with string ritornelli, interrupted by two brief passages of recitative.

Carissimi’s oratorio *Jephte* was his most famous work at the time, as today. It was composed probably in 1648 for the series of performances of oratorios and other devotional music he directed during Lent at the Oratory of Santo Crocifisso next to the church of San Marcello al Corso in Rome. It tells the powerful story from the Book of Judges of the Israelite leader Jephthah, who promises God that if he

defeats the Ammonites in battle he will sacrifice the first person he encounters on his return. That person turns out to be his only daughter, placing him in a terrible predicament and illustrating the danger of making rash vows – a warning also embodied in the Greek myth of Idomeneus of Crete. With its vigorous battle music, portrayed in brilliant six-part choral writing, and its impassioned laments for Jephthah and his daughter, *Jephthah* was enduringly popular and exists in more than thirty contemporary copies. One of them, now in Paris, was made by the young Marc-Antoine Charpentier during his studies in Rome. It served as a model for his own oratorios, and his copy has been used by Peter McCarthy for the edition we are using this evening. Handel used the famous final chorus in his oratorio *Samson*.

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## Texts and Translations

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### Ich hebe meine Augen auf

Ich hebe meine Augen auf zu den Bergen von welchen mir Hilfe kommt. Meine Hilfe kommt von dem Herrn, der Himmel und Erde gemacht hat. Er wird deinen Fuß nicht gleiten lassen; und der dich behütet schläft nicht.

Siehe, der Hüter Israels schläft noch schlummert nicht.

Der Herr behütet dich; der Herr ist dein Schatten über deiner rechten Hand,

Dass dich des Tages die Sonne nicht steche noch der Mond des Nachts.

Der Herr behüte dich vor allem Übel, er behüte deine Seele;

Der Herr behüte deinen Ausgang und Eingang von nun an bis in Ewigkeit.

### *Psalm 121*

*I have lifted up my eyes to the mountains, from whence help shall come to me.*

*My help is from the Lord, who made heaven and earth.*

*May he not suffer thy foot to be moved: neither let him slumber that keepeth thee.*

*Behold he that keepeth Israel shall neither slumber nor sleep,*

*The Lord is thy keeper, the Lord is thy protection upon thy right hand.*

*So that the sun shall not burn thee by day: nor the moon by night.*

*The Lord keepeth thee from all evil: may the Lord keep thy soul.*

*May the Lord keep thy going out and thy coming in; from henceforth now and for ever.*

### **Verleih uns Frieden**

Verleih uns Frieden genädiglich,  
Herr Gott, zu unsern Zeiten.  
Es ist doch ja kein ander nicht,  
der für uns könnte streiten,  
denn du, unser Gott, alleine.

### **Saul, Saul, was verfolgst du mich?**

Saul, Saul, was verfolgst du mich?  
Es wird dir schwer werden, wider den  
Stachel zu löcken

### **O Lieber Herre Gott**

O lieber Herre Gott, wecke uns auf,  
daß wir bereit sein,  
wenn dein Sohn kömmt,  
ihn mit Freuden zu empfangen  
und dir mit reinem Herzen zu dienen,  
durch denselbigen deinen lieben Sohn  
Jesum Christum, unsern Herren,  
Amen.

### **O quam tu pulchra es**

O quam tu pulchra es, amica mea,  
columba mea,  
formosa mea, immaculata mea.  
Oculi tui oculi columbarum.  
Capilli tui sicut greges caprarum.  
Dentes tui sicut greges tonsarum.  
Sicut vitta coccinea labia tua.  
Sicut turris David collum tuum.  
Duo ubera tua sicut duo hinnuli.  
O quam tu pulchra es.

### **Prayer**

*In these our days so perilous,  
Lord, peace in mercy send us;  
No God but thee can fight for us,  
No God but thee defend us;  
Thou our only God and Saviour.*

### **Acts of the Apostles 26: 14**

*Saul, Saul, why do you persecute me?  
It will be hard for you to kick against the thorns*

### **Prayer**

*O dear Lord God, wake us up,  
so that we are ready,  
when your Son comes,  
to receive him with joy  
and to serve you with a pure heart,  
by the same, thy beloved Son  
Jesus Christ, our Lord,  
Amen.*

### **Song of Songs 4: 2–5 & 2: 10**

*Oh, how beautiful you are, my love, my dove,  
My beautiful one, my perfect one.  
Your eyes are the eyes of doves.  
Your hair is like a flock of goats.  
Your teeth are like a flock of ewes.  
Your lips are like a scarlet ribbon.  
Your neck is like the tower of David.  
Your breasts are like two fawns.  
Oh, how beautiful you are.*

## **Meine Seele erhebt den Herren**

Meine Seel erhebt den Herren,  
Und mein Geist freuet sich Gottes,  
meines Heilandes;  
Denn er hat seine elende Magd  
angesehn.  
Siehe, von nun an werden mich selig  
preisen alle Kindeskind.  
Denn Er hat große Dinge an mir getan,  
Der da mächtig ist und dessen Namen  
heilig ist.  
Und seine Barmherzigkeit währt von  
Geschlecht zu Geschlecht  
bei denen, die ihn fürchten.  
Er übet Gewalt mit seinem Arm und  
zerstreut, die hoffärtig sind in ihres  
Herzen Sinn.  
Er stößt die Gewaltigen von dem  
Thron und erhebt die Niedrigen.  
Die Hungrigen füllt er mit Gütern, und  
läßt die Reichen leer ausgehen.  
Er gedenket der Barmherzigkeit und  
hilft seinem Diener Israel auf: wie er  
geredet hat zu unsern Vätern, Abraham  
und seinen Kindern in Ewigkeit.  
Ehre sei dem Vater und dem Sohn und  
dem Heiligen Geist  
Wie im Anfang so auch jetzt und  
allezeit und in Ewigkeit. Amen

## **Herr, nun lässest du**

Herr, nun lässest du deinen Diener in  
Frieden fahren, wie du gesagt hast.  
Denn meine Augen haben deinen  
Heiland gesehen,  
welchen du bereitet hast vor allen  
Völkern,  
ein Licht zu erleuchten die Heiden, und  
zum Preis deines Volk Israel.

Ehre sei dem Vater...

## **Magnificat**

*My soul doth magnify the Lord:  
and my spirit hath rejoiced in God my Saviour.*

*For he hath regarded: the lowliness of his  
handmaiden.*

*For behold, from henceforth: all generations shall  
call me blessed.*

*For he that is mighty hath magnified  
me: and holy is his Name.*

*And his mercy is on them that fear him:  
throughout all generations.*

*He hath showed strength with his arm:  
he hath scattered the proud in the imagination of  
their hearts.*

*He hath put down the mighty from their seat: and  
hath exalted the humble and meek.*

*He hath filled the hungry with good things: and  
the rich he hath sent empty away.*

*He remembering his mercy hath holpen his  
servant Israel: as he promised to our forefathers,  
Abraham and his seed, for ever.*

*Glory be to the Father, and to the Son, and to the  
Holy Ghost;*

*As it was in the beginning, is now, and ever shall  
be, world without end. Amen.*

## **Nunc dimittis**

*Lord, now lettest thou thy servant depart in peace:  
according to thy word.*

*For mine eyes have seen: thy salvation,  
Which thou hast prepared: before the face of all  
people;*

*To be a light to lighten the Gentiles: and to be the  
glory of thy people Israel.*

*Glory be to the Father...*

## **Dixit Dominus**

Dixit Dominus Domino meo: sede a  
dextris meis, donec ponam inimicos  
tuos scabellum pedum tuorum.  
Virgam virtutis tuae emittet Dominus  
ex Sion: dominare in medio  
inimicorum tuorum.  
Tecum principium in die virtutis tuae  
in splendoribus sanctorum:  
ex utero, ante luciferum, genui te.  
Juravit Dominus et non poenitebit  
eum: tu es sacerdos in aeternum  
secundum ordinem Melchisedech.  
Dominus a dextris tuis: confregit in die  
irae suae reges.  
Judicabit in nationibus, implebit ruinas:  
conquassabit capita in terra multorum.

De torrente in via bibet: propterea  
exaltabit caput.  
Gloria Patri...

## **Salve Regina**

Salve Regina, Mater Misericordiae,  
Vita, dulcedo, et spes nostra, Salve!  
Ad te clamamus, exsules filii [H]evae,  
Ad te suspiramus, gementes et flentes,  
In hac lacrimarum valle.  
Eja ergo, Advocata nostra,  
Illos tuos misericordes oculos ad nos  
converte  
Et Jesum, benedictum fructum ventris  
tui, Nobis, post hoc exilium, ostende,  
O clemens, O pia, O dulcis Virgo  
Maria.

## **Exurge cor meum in cithara**

Exurge cor meum in cithara,  
Exurge in psalterio

## **Psalm 110**

*The Lord said unto my Lord: Sit thou on my  
right hand, until I make thine enemies  
thy footstool.  
The Lord shall send the rod of thy power out of  
Sion: be thou ruler, even in the midst among thine  
enemies.  
In the day of thy power shall the people offer thee  
free-will offerings with an holy worship:  
the dew of thy birth is of the womb of the morning.  
The Lord sware, and will not repent: Thou art a  
priest for ever after the order of Melchisedech.  
The Lord upon thy right hand: shall wound even  
kings in the day of his wrath.  
He shall judge among the heathen; he shall fill the  
places with the dead bodies:  
and smite in sunder the heads over divers  
countries.  
He shall drink of the brook in the way: therefore  
shall he lift up his head.  
Glory be to the Father...*

## **Prayer**

*Hail, Holy Queen, Mother of mercy,  
Our life, our sweetness and our hope!  
To thee do we cry, poor banished children of Eve,  
to thee do we send up our sighs,  
mourning and weeping in this valley of tears.  
Turn, then, most gracious advocate,  
thine eyes of mercy toward us, and after this, our  
exile,  
show unto us the blessed fruit of thy womb, Jesus.  
O clement, O loving, O sweet Virgin Mary.*

## **Hymn of praise (anon)**

*Arise my heart on the harp  
Arise on the psaltery*

Cane, gaude, gloriare,  
Dulce melos modulari  
Virgini Deiparae.

*Sing, rejoice, exult,  
Play a sweet melody  
To the Virgin Mother of God.*

Qui siles, cur non audis?  
Mariae semper resonent,  
Mea labia laudes,  
Quod prodivit de ore altissimi  
Meo nunquam ab ore recedat.

*Why are you silent, why do you not hear? Let my  
lips always sing praises to Mary  
What has emerged from the mouth of the Most  
High, let that never leave my mouth.*

Exurge cor meum, exurge.  
Sonoro gaude júbilo,  
Dulci laetare cantico,  
Mariam cane Virginem,  
Quid siles, cur non audis?  
Mariae semper resonent,  
Mea labia laudes,

*Arise, my heart, arise.  
With resounding joy  
Rejoice with a sweet song  
Sing of the Virgin Mary.  
Why are you silent, why do you not hear?  
Let my lips always  
sing praises to Mary*

Dei parens, naevo carens,  
Puritate purior,  
Pro amicis inimicis  
Adamante durior

*Mother of God, without a blemish,  
Purer than the most pure,  
To friends and enemies  
Harder than a diamond*

Salomone et Samsone  
Fortior et sapiens,  
Hinc Averni tibi sterni  
Timet ira rugiens.

*Stronger and wiser than  
Solomon and Samson  
Henceforth the roaring anger of Hades  
Fears subjection to you.*

Stella maris tu probaris  
Caelo deviantibus  
Caeli clavis tuta navis  
Male fluctuantibus

*You are proven a star of the sea  
In heaven for those who wander,  
Key of heaven and safe vessel  
For those sorely storm-tossed.*

Sine viro modo miro Virgo  
Dei mater es.  
O sublimis alta mimis  
Solo Deo Digna es.

*In wondrous fashion you are the virgin Mother of  
God.  
O exalted, exceeding high,  
You are worthy of God alone.*

## Jephte

### 1. Historicus:

Cum vocasset in proelium filios Israel rex filiorum Ammon et verbis Jephte acquiescere nolisset, factus est super Jephte Spiritus Domini et progressus ad filios Ammon votum vovit Domini dicens:

### 2. Jephte:

"Si tradiderit Dominus filios Ammon in manus meas, quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum."

### 3. Historicus:

Transivit ergo Jephte ad filios Ammon, ut in spiritu forti et virtute Domini pugnaret contra eos.

### 4.

Et clangebant tubae et personabant tympana et proelium commissum est adversus Ammon.

### 5. Historicus:

Fugite, cedite, impii, perite gentes, occumbite in gladio. Dominus exercituum in proelium surrexit et pugnat contra vos.

### 6. Historicus:

Fugite, cedite, impii, corruite, et in furore gladii dissipamini.

### 7. Historicus:

Et percussit Jephte viginti civitates Ammon plaga magna nimis.

### 8. Historicus:

Et ululantes filii Ammon, facti sunt coram filiis Israel humiliati.

## Jephtha

### Alto:

*When the king of the children of Ammon made war against the children of Israel, and disregarded Jephthah's message, the Spirit of the Lord came upon Jephthah and he went on to the children of Ammon, and made a vow to the Lord, saying:*

### Tenor:

*"If You will indeed give the sons of Ammon into my hand, then whoever comes first out of the doors of my house to meet me, I will offer him to the Lord as a complete sacrifice."*

### Chorus:

*So Jephthah crossed over to the sons of Ammon, with the spirit, strength, and valour of the Lord to fight against them.*

### Soprano duet:

*And the trumpets sounded, and the drums resounded, and battle against Ammon ensued.*

### Bass:

*Flee and give way, godless ones; perish, foreigners! Fall before our swords, for the Lord of Hosts has raised up an army, and fights against you.*

### Chorus:

*Flee, give way, godless ones! Fall down! And with our raging swords, be scattered!*

### Soprano:

*And Jephthah struck twenty cities of Ammon with a very great slaughter.*

### Trio:

*And the children of Ammon howled, and were brought low before the children of Israel.*

**9. Historicus:**

Cum autem victor Jephthe in domum suam reverteretur, occurrens ei unigenita filia sua cum tympanis et choris praecinebat:

**10. Filia:**

"Incipite in tympanis, et psallite in cymbalis.

Hymnum cantemus Domino, et modulemur canticum. Laudemus regem coelitem, laudemus belli principem, qui filiorum Israel victorem ducem reddidit."

**11.**

Hymnum cantemus Domino, et modulemur canticum, qui dedit nobis gloriam et Israel victoriam.

**12. Filia:**

Cantate mecum Domino, cantate omnes populi, laudate belli principem, qui dedit nobis gloriam et Israel victoriam.

**13.**

Cantemus omnes Domino, laudemus belli principem, qui dedit nobis gloriam et Israel victoriam.

**14. Historicus:**

Cum vidisset Jephthe, qui votum Domino voverat, filiam suam venientem in occursum, in dolore et lachrimis scidit vestimenta sua et ait:

**15. Jephthe:**

"Heu mihi! Filia mea, heu decepisti me, filia unigenita, et tu pariter, heu filia mea, decepta es."

**Bass:**

*When Jephtha came victorious to his house, behold, his only child, a daughter, was coming out to meet him with tambourines and with dancing:*

**Soprano:**

*"Strike the timbrels and sound the cymbals! Let us sing a hymn and play a song to the Lord, let us praise the King of Heaven, let us praise the prince of war, who has led the children of Israel back to victory!"*

**Chorus:**

*Let us sing a hymn and play a song to the Lord, who gave glory to us and victory to Israel!*

**Soprano:**

*Sing with me to the Lord, sing all you peoples! Praise ye the prince of war, who gave glory to us and victory to Israel!*

**Chorus:**

*Let us all sing to the Lord, let us praise the prince of war, who gave glory to us and victory to Israel!*

**Alto:**

*When Jephtha, who had sworn his oath to the Lord, saw his daughter coming to meet him, with anguish and tears he tore his clothes and said:*

**Tenor:**

*"Woe is me! Alas, my daughter, you have undone me, my only daughter, and you, likewise, my unfortunate daughter, are undone."*

**Filia**

"Cur ergo te pater, decipi, et cur ergo ego filia tua unigenita decepta sum?"

**Jephte**

"Aperi os meum ad Dominum ut quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum. Heu mihi! Filia mea, heu decepisti me, filia unigenita, et tu pariter, heu filia mea, decepta es."

**Filia**

"Pater mi, si vovisti votum Domino, reversus victor ab hostibus, ecce ego filia tua unigenita, offer me in holocaustum victoriae tuae, hoc solum pater mi praesta filiae tuae unigenitae antequam moriar."

**Jephte**

"Quid poterit animam tuam, quid poterit te, moritura filia, consolari?"

**Filia**

"Dimitte me, ut duobus mensibus circumeam montes, et cum sodalibus meis plangam virginitatem meam."

**Jephte**

"Vade, filia mia unigenita, et plange virginitatem tuam."

**Chorus**

Abiit ergo in montes filia Jephte, et plorabat cum sodalibus virginitatem suam, dicens:

**Filia**

"Plorate colles, dolete montes, et in afflictione cordis mei ululate!  
Ululate!  
Ecce moriar virgo et non potero morte mea meis filiis consolari. Ingemiscite

**Soprano:**

*"How, then, are you undone, father, and how am I, your only-born daughter, undone?"*

**Tenor:**

*"I have opened my mouth to the Lord that whoever comes first out of the doors of my house to meet me, I will offer him to the Lord as a complete sacrifice. Woe is me! Alas, my daughter, you have undone me, my only daughter, and you, likewise, my unfortunate daughter, are undone."*

**Soprano:**

*"My father, if you have made an oath to the Lord, and returned victorious from your enemies, behold! I, your only daughter offer myself as a sacrifice to your victory, but, my father, fulfill one wish to your only daughter before I die."*

**Tenor:**

*"But what can I do, doomed daughter, to comfort you and your soul?"*

**Soprano:**

*"Send me away, that for two months I may wander in the mountains, and with my companions bewail my virginity."*

**Tenor:**

*"Go, my only daughter, go and bewail your virginity."*

**Chorus (SSAB):**

*Then Jephthah's daughter went away to the mountains, and bewailed her virginity with her companions, saying:*

**Soprano:**

*Mourn, you hills, grieve, you mountains, and howl in the affliction of my heart!  
(echo:) Howl!  
Behold! I will die a virgin, and shall not in my death find consolation in my children. Then groan,*

silvae, fontes et flumina, in interitu  
virginis lachrimate!

Lachrimate!

Heu me dolentem in laetitia populi, in  
victoria Israel et gloria patris mei, ego,  
sine filiis virgo, ego filia unigenita  
moriar et non vivam.

Exhorrescite rupes, obstupescite colles,  
valles et cavernae in sonitu horribili  
resonate! Resonate!

Plorate filii Israel,  
plorate virginitatem meam,  
et Jephthe filiam unigenitam  
in carmine doloris lamentamini."

### **Chorus**

Plorate filii Israel,  
plorate omnes virgines,  
et filiam Jephthe unigenitam  
in carmine doloris lamentamini.

*woods, fountains, and rivers, weep for the  
destruction of a virgin!*

*(echo:) Weep!*

*Woe to me! I grieve amidst the rejoicing of the  
people, amidst the victory of Israel and the glory of  
my father, I, a childless virgin, I, an only  
daughter, must die and no longer live.*

*Then tremble, you rocks, be astounded, you hills,  
vales, and caves, resonate with horrible sound!*

*(echo:) Resonate!*

*Weep, you children of Israel,  
bewail my hapless virginity,  
and for Jephthah's only daughter,  
lament with songs of anguish."*

### **Chorus:**

*Weep, you children of Israel,  
weep, all you virgins,  
and for Jephthah's only daughter,  
lament with songs of anguish.*



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## BIOGRAPHIES

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**Clive McClland** is Associate Professor in the School of Music at the University of Leeds, where he gained his Ph.D. in 2001, and where he delivers courses in eighteenth-century music, opera, analysis and theory.

He is highly experienced in choral music, both as a director and performer. As an undergraduate at Birmingham University he sang with the Birmingham Bach Choir, also directing an early music group, The Consort of Voices. He was conductor of the Harrogate Chamber Singers from 1988 to 2001.

At Leeds University, Clive has directed various choral performances, including Haydn's *Maria Theresa Mass*, and *Nelson Mass*, and a liturgical reconstruction of Monteverdi's 1610 *Vespers* at Leeds Cathedral. As chorus master of Leeds Baroque he has worked closely

with Peter Holman on many concert programmes, including J.S. Bach's St Matthew Passion, St John Passion and the B Minor Mass, Handel's *Messiah* and *Israel in Egypt*, Mozart's C Minor Mass and Haydn's *Creation*, among many others. He has worked on projects for the Royal Northern College of Music, performing Handel's *Messiah* and sacred music by Monteverdi.

He has a regular involvement with the North East Early Music Forum, directing and participating in workshops. He has also acted as choral tutor for the Cambridge Early Music Summer School Renaissance Week and has directed ensembles in Weimar and Katowice.

**Peter Holman** studied at King's College, London with Thurston Dart, and founded the pioneering early music group Ars Nova while a student. He is now director of The Parley of Instruments and the choir Psalmody, is musical director of Leeds Baroque and director of the Suffolk Villages Festival. He has taught at many conservatoires, universities, and summer schools in Britain, Europe, New Zealand and the USA, and was Reader and then Professor of Historical Musicology at Leeds University from 2000, retiring as Emeritus Professor in 2010. He was awarded an MBE in 2015.

Peter is a regular broadcaster on BBC Radio 3 and 4, and is much in demand as a lecturer at learned conferences. He spends much of his time in writing and research, with special interests in the early history of the violin family, in instrumental ensemble music up to about 1700, and in English music from about 1550 to 1850. He is the author of five books: the prize-winning *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford, 1993), *Henry Purcell* (Oxford, 1994), *Dowland: Lachrimae* (Cambridge, 1999), *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge, 2010), and *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain* (Woodbridge, 2020). At present he is working on *The Purcell Compendium* with his Leeds colleague Bryan White.

**Asuka Sumi** is a violinist based in Leeds, specialising in historical performance practice.

She holds degrees from the Tokyo National University of Arts and the Conservatorium van Amsterdam, where she studied with Lucy van Dael and Sophie Gent. In 2013, Asuka was awarded the Romanus

Weichlein Prize at the the Biber Competition in Austria, which led to her solo debut concert at the Vienna Konzerthaus.

Asuka is a forming member of Seconda Pratica (CD *Nova Europa*), Fons Harmonicus (winner of the Utrecht Fringe Public Prize 2014) and Amsterdam Corelli Collective. With these groups, she has been invited to perform in prestigious venues and festivals such as Göttingen Handel Festival, the Sablé and Ambronay festivals in France.

Since moving to Leeds in 2015, she has been immersed in developing the early music scene in northern England and participating in the Cambridge Early Music Festival. She now organises a concert series, Otley Baroque, which brings in period performers from across the UK to Yorkshire.

Asuka maintains a strong interest in the historical development of violin technique in the seventeenth century and is engaged in continual investigation of the late seicento violin music in Bologna and Modena. As a teacher, Asuka traces her roots to the well-known Sumi family of violin pedagogues in Tokyo. In 2021 she was appointed leader of Leeds Baroque orchestra



Leeds Baroque: Choir and orchestra in rehearsal  
Clothworkers centenary Concert Hall, Leeds University

**Leeds Baroque** is the city's only 'period instrument' choir and orchestra specialising in performances of music of the seventeenth and eighteenth centuries. Founded in 2000, and made up of professional, student and talented amateur performers, it is directed by an international authority on the performance of this repertoire, Peter Holman.

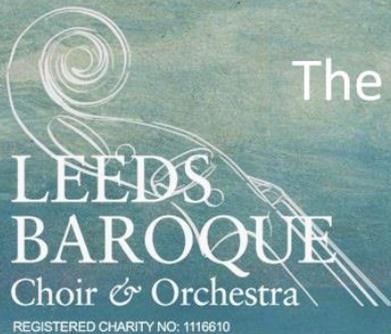
It has gained an enviable reputation for performances covering standard works from Monteverdi to Mozart as well as bold explorations of unfamiliar Baroque music. Most of the performers are unpaid, playing in the belief that this specialist, but very accessible, repertoire should be available to all and more widely appreciated. In addition to the core membership, Leeds Baroque welcomes a range of professional singers and instrumentalists, to join them for special projects and supports young performers at the outset of their professional careers.

Leeds Baroque ran a successful Crowd funding project to enable the purchase of historically appropriate timpani (which will make an appearance in their Autumn concert in October) to add to their collection of period instruments available on loan to students.

Leeds Baroque is financed solely from its ticket income, modest grant funding and a small, but supportive 'Friends' organisation. We hope you will help us continue to keep Baroque music alive in the region by attending our performances and joining the [Friends of Baroque Music in Yorkshire](#).

You can keep in touch via regular newsletters and the Leeds Baroque website [www.leedsbaroque.org](http://www.leedsbaroque.org), follow us on Facebook [www.facebook.com/LeedsBaroque](https://www.facebook.com/LeedsBaroque) and twitter [@LeedsBaroque](https://twitter.com/LeedsBaroque).





The Old Woollen, Sunny Bank Mills,  
83-85 Town St Farsley,  
Pudsey LS28 5UJ



3:00pm Sunday 26 June 2022

# *A Venetian Summer!*

LEEDS BAROQUE ORCHESTRA

directed from the violin by **Asuka Sumi**

This summer, the strings of Leeds Baroque Orchestra bring a feast of Venetian Baroque music to The Old Woollen at Sunny Bank Mills! The programme includes Vivaldi's 'Summer' from the *Four Seasons*, Monteverdi's '*il Ballo delle Ingrate*', Albinoni's Sonata a 5 in g minor and more

**TICKETS:** Available online and at the door.

£20 /£18 concessions/ £5 students and under 16s

<https://www.ticketsource.co.uk/leeds-baroque/t-lyqeyo>

Leeds Baroque is a registered charity No.1116610

