



Wednesday, July 12, 2023, at 20:00

Iestyn Davies, countertenor

Ensemble Jupiter

Thomas Dunford, artistic director, lute / Louise Ayrton, violin / Magdalena Sypniewski, violin / Jasper Snow, viola / Félix Knecht, cello / Ismaël Campanero, bass / Benoît Hartoin, harpsichord and organ



Georg Friedrich HÄNDEL (1685 – 1759): English oratorios arias

"Eternal source of light divine"

from Ode for the Birthday of Queen Anne, HWV 74 (1713)

"The Raptur'd Soul"

from the opera Theodora, HWV 68 (1749)

"Yet, can I hear that dulcet lay"

from the oratorio The choice of Hercules, HWV 69 (1751)

Terpsicore, "Dances", HWV 8b

- I. Prelude
- II. Passacaille
- III. Sarabande
- IV. Gigue
- V. Air (La Gelosia)

"O Sacred Oracles of Truth"

from the oratorio Belshazzar, HWV 61 (1744)

"But hark! The heavenly sphere turns round"

from the opera Semele, HWV 58 (1743)

"Despair no more shall wound me"

from the opera Semele, HWV 58 (1743)

---- INTERMISSION ----

"Sarabande"

from Suite No. 4 in D Minor, HWV 437

"Mortals think"

from the oratorio The triumph of Time & Truth, HWV 71 (1757)

"Hence, hence, Iris hence away"

from the opera Semele, HWV 58 (1743)

Suite from the oratorio Theodora, HWV 68 (1749)

- I. Overture
- II. Trio
- III. Courante

"On the valleys, dark and cheerless"

from the oratorio The triumph of Time & Truth, HWV 71 (1757)

"Kind heaven"

from the oratorio Theodora, HWV 68 (1749)

"Oh Lord, whose mercies numberless"

from the oratorio Saul, HWV 53 (1738)

10:00 Artists talk

11:00 Jonas Frølund, solo clarinet

15:30 Goldmund Quartett and Gustav Piekut, piano

20:00 Ensemble Jupiter with Iestyn Davies, countertenor



Iestyn Davies and Ensemble Jupiter

Tonight's programme is inspired by the well-received CD, *Eternal Heaven*, which Ensemble Jupiter released last year with the two singers, Lea Desandre and Iestyn Davies. Their tour this summer is with Iestyn Davies alone, and the programme consists of arias from George Friedrich Handel's English oratorios.

The Ensemble visited Hindsgavl both in 2019 and 2021, and the programmes then consisted of music by Vivaldi. Those two concerts showed a fiery and modern way of playing the so-called 'early' classical music. Ensemble Jupiter is a baroque ensemble of today, wanting to bring freedom and creativity into the early music.

In 2018 Thomas Dunford (born 1988) met a group of young musicians from his own generation, sharing the same passion. Through the years they have all (individually and as a group) developed a way of listening, skills in improvisation and energy to explore their repertoire with freedom, passion, strength and emotions. All in all the Ensemble Jupiter belongs to the very top of today's period instrument scene.

The Ensemble doesn't have a conductor and is most of all a chamber ensemble. Nevertheless the French lutenist Thomas Dunford, both co-founder and artistic director, acts in the capacity of heading the group. This year is his fourth visit to Hindsgavl since 2018, and he is one of the most versatile and in-demand lutenists of today, both as a soloist and ensemble musician. Hailed as the Eric Clapton of the lute, he is renowned for his inventive and sensitive ensemble playing.

The countertenor Iestyn Davies was born in York in 1979, his father a cellist and member of the Fitzwilliam String Quartet. Iestyn joined the choir of St John's College, Cambridge as a boy treble at the age of eight and began singing countertenor in his teens. After studying at The Royal Academy of Music in London, he has been a busy opera and concert singer, especially of baroque music. But he also performs contemporary music, including music by Thomas Adès and George Benjamin.

Dina Bodé

Revised and translated by Susanne Lange

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About the music

Georg Friederic Handel (1685-1759): Arias from English oratorios

While operas are staged dramas for soloists, choirs and orchestra, oratorios are church or concert hall works for the same ensemble. Handel excelled in both genres, and when the German-born composer settled in London in 1712, he revolutionized the English-language oratorio genre by containing the dramatic effects of opera in his magnificent works with primarily biblical historical librettos. Best known, of course, is the *Messiah*. In fact, Handel composed as many as 27 mythological or biblical oratorios.

At this concert, a number of Handel's most dramatic and picturesque oratorio arias are fused with energetic and virtuoso instrumental movements. From *Semele* about Zeus' mistress who must give her life for her love immediately after giving her unborn child, Dionysus, into Zeus' care, to the story of *Theodora* becoming a victim in a Roman conflict between Christians and pagans. In *The triumph of Time & Truth*, Pleasure, Time and Wisdom are allegorical figures, and in *Saul* we follow the showdown between the Israellites' first choleric king and his successful successor, David.

Ensemble Jupiter's artistic director, Thomas Dunford about the program:

Built around excerpts from Handel's English oratorios and based on the principles of dramatized from an opera, this program depicts the torments of a passionate love affair.

It goes through a panoply of powerful human emotions, a veritable emotional storm.

Born of a desire to bring together the Jupiter Ensemble and Iestyn Davies, an artist with an exceptional voice and with whom I have worked for many years, the music of Georg Friedrich Handel was the obvious choice. The great musical, expressive and technical qualities of Iestyn Davies will be put at the service of the modern orchestration of the composer.

The revolutionary writing of the orchestration mixes strings and voice to form a texture to the service of storytelling and powerful dramaturgy. The mathematical and geometric intelligence of harmony contribute to the power of music and its theatricality. The challenge that this music represented at the time saw the birth of a new category of singers the origin of bel canto: vocal virtuosity, use of ornaments, nuances, extended tessitura and ability to improvise on arie "a da capo".

The first in the genre of the secular oratorio, Handel combines elements borrowed from the cantata, motet, classical French theater, German Protestant opera and oratorio profane and sacred Italian. His prolific work in the English oratorio, Samson, Saul, Theodora, Belshazzar or Jephta seemed to us to be a natural continuation of Jupiter's projects.

The alternation of instrumental and vocal pieces, which have traversed the centuries with modernity, will be served by an ensemble of international soloists, with the intention of paying tribute to the emotional power of a composer out of the ordinary.

The universal message of this " Baroque West Side Story " will touch all generations ...

Mathias Hammer / Thomas Dunford

10:00 Artists talk
11:00 Jonas Frølund, solo clarinet
15:30 Goldmund Quartett and Gustav Piekut, piano
20:00 Ensemble Jupiter with Iestyn Davies, countertenor



Lyrics

« Eternal source of light divine »

Eternal source of light divine,
with double warmth thy beams display,
and with distinguish'd glory shine,
to add a lustre to this day.

Theodora « The Raptur'd Soul »

DIDYMUS
The raptur'd Soul defies the Sword,
Secure of Virtue's Claim;
And truſting Heav'n's unerring Word,
Enjoys the circling Flame.
No Engines can a Tyrant find
To storm the truth supported Mind
The raptur'd Soul ... Da Capo

« Yet, can I hear that dulcet lay »

Yet can I hear that dulcet lay,
As sweet as flows the honey dew?
Can I those wilds of joy survey,
Nor wish to share the bliss I view?

« O Sacred oracles of Truth »

DANIEL
O sacred oracles of truth,
O living spring of purest joy!
By day be ever in my mouth,
And all my nightly thoughts employ.
Whoe'er withhold attention due,
Neglect themselves, despising you.
O sacred oracles... Da Capo

« But hark! The heavenly sphere turns round »

INO
But hark, the heav'nly sphere turns round,
And silence now is drown'd
In ecstasy of sound.
How on a sudden the still air is charm'd
As if all harmony were just alarm'd!
And ev'ry soul with transport fill'd,
Alternately is thaw'd and chill'd.

« Despair no more shall wound me »

ATHAMAS
Despair no more shall wound me,
Since you so kind do prove.
All joy and bliss surround me,
My soul is tun'd to love.

----- INTERMISSION -----

« Mortals Think »

COUNSEL
Mortals think that Time is sleeping,
When so swiftly unseen he's sailing.
But he comes, with ruin sweeping,
In his triumph never failing.
Mortals think. . . da capo

« Hence, hence, Iris hence away »

JUNO
Hence, Iris, hence away,
Far from the realms of day!
O'er Scythian hills to the Maeotian lake
A speedy flight we'll take!
There Somnus I'll compel
His downy bed to leave, and silent cell;
With noise and light I will his peace molest,
Nor shall he sink again to pleasing rest,
Till to my vow'd revenge he grants supplies,
And seals with sleep the wakeful
dragons' eyes.

« On the Valleys »

COUNSEL
On the valleys, dark and cheerless,
From the mountain's summit, fearless,
Soon you'll with contempt look down;
And these darling pleasures slighting,
In sublimer views delighting,
Disbelieve that choice your own.
On the valleys. . . da capo

« Kind Heaven »

DIDYMUS
Kind Heav'n, if virtue be thy care,
With courage fire me,
Or art inspire me,
To free the captive fair.
On the wings of the wind will I fly,
With this princess to live, or this Christian to die.
Kind Heav'n. . . da capo

« Oh Lord, whose mercies numberless »

O Lord, whose mercies numberless
O'er all thy works prevail:
Though daily man Thy law transgress,
Thy patience cannot fail.
If yet his sin be not too great,
The busy fi end control;
Yet longer for repentance wait,
And heal his wounded soul.

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