

A close-up portrait of a young woman with long, wavy blonde hair and blue eyes. She is smiling slightly and looking towards the camera. She is wearing a dark blue or black blazer over a white top. Her right hand is resting near her ear. The background is a soft-focus outdoor scene with green foliage.

PENELOPE
APPLEYARD

HÄNDEL:
NEUN
DEUTSCHE
ARIEN

CONVIVIVUM
RECORDS

Neun Deutsche Arien Nine German Arias

Georg Friedrich Händel 1685–1759

Poetry by Barthold Heinrich Brockes 1680–1747

- | | | | |
|-----|---|------|---|
| I | Singe Seele, Gott
zum Preise <i>HWV206</i> (05'36) | VI | Die ihr aus dunkeln
Grüften <i>HWV208</i> (05'49) |
| II | In den angenehmen
Büschen <i>HWV209</i> (04'07) | VII | Das zitternde Glänzen
der spielenden Wellen
<i>HWV203</i> (05'30) |
| III | Meine Seele hört
im Sehen <i>HWV207</i> (05'41) | VIII | Süßer Blumen
Ambraflocken <i>HWV204</i>
(06'50) |
| IV | Künft'ger Zeiten eitler
Kummer <i>HWV202</i> (06'40) | IX | Flammende Rose, Zierde
der Erden <i>HWV210</i> (05'48) |
| V | Süße Stille, sanfte Quelle
<i>HWV205</i> (05'41) | | |

The order of tracks differs from the published scores

Recorded at St. Alban the Martyr, Highgate, Birmingham on 28-30 October 2015

Harpsichord supplied by Birmingham Conservatoire

Chamber Organ supplied by Dr Kah-Ming Ng

Chamber Organ and Harpsichord tuned by Richard Moore

Händel's *Neun Deutsche Arien* – settings of extracts from Barthold Heinrich Brockes' poems *Irdisches vergnügen in Gott* (Earthly Delight in God) – remained unpublished until 1922, becoming known as one of the composer's best kept secrets. Their air of mystery makes them all the more beguiling. In style they are quietly theatrical, intimately elaborate, each boasting the kind of melodies that cry out for decoration, but always in a style reflective of their worshipful subject matter. Händel's operatic writing is evident in his expressive lines and interplay with obligato instruments, but overall these pieces are impactful through intricacies rather than extravagances and therefore have a rather more poetic flavour than an operatic one.

The arias were composed individually between 1724 and 1726, and were probably intended for performance in Hamburg. →

The exact instrumentation is not specified in the surviving autograph score, however, given the ranges of the instrumental parts, violin would have been the most likely candidate for the obbligato instrument. The character of each aria is so distinctive, however, that they lend themselves to playful variations in instrumental colour to maximise these contrasts. The oasis of calm that is *Süße Stille* seems ideally portrayed by the combination of a soft, mellow tenor recorder with delicate triple harp, while, by contrast, the bubbling water of *Das zitternde Glänzen* glitters on the oboe. Some heavier, sacred texts are better served with organ and 'cello, whereas other more lively poems call for instruments with sharper articulation such as the harpsichord and viol.

It is also, of course, rather 'baroque' in attitude to be adaptable with instrumentation, a testament to the inventiveness of the time and perhaps to the capricious will of the many patrons. In more intimate settings one may not always have a violin to hand, but the family might have a recorder or an oboe in a cupboard somewhere! It is reported, for example, that poet Heinrich Brockes and his family, while on a boating trip, spontaneously began singing *Süße Stille*, his child playing along on a flute, revealing a relaxed and improvisatory attitude towards instrumentation in informal settings at the time. This joyful creativity characterises these arias. While devotional in spirit, they feel down-to-earth, not necessarily requiring the enforced outward grandeur of opera houses or cathedrals.

The nine intricate arias, which except for *In den angenehmen Büschen* are in Da Capo form (ABA structure), present snapshots of different facets of our environment or humanity. It is as though Händel's selected verses throw certain aspects of the rich landscape of Brockes' poems into sharp relief, suddenly illuminating a 'fiery rose' or a 'bubbling spring'. The intimate musical style has sometimes been attributed to the possibility that Händel composed them around the time of visiting his ailing mother in Germany, his last journey there, thus making them his last settings in his native language – a fact which adds significance to the reflective passages.

The arias are many things simultaneously: portraits of nature, worshipful of God, and instructive to mankind, subtly bridging the gap between sacred and secular. Take the title of Brockes' collection itself: *Earthly Delight in God*. These are not lofty, inaccessible texts, but in true anticipation of the Enlightenment, remain rooted to humanity, addressing mankind directly. *Die ihr aus dunkeln Grüften* seems the most 'human' aria of all, describing man's preoccupation with possessions and set in a grounded, solid style by Händel. The bridging between this and the 'heavenly' is illustrated beautifully in Händel's setting of *In den angenehmen Büschen*, the violin line repeatedly taking us from dark to light, weaving around the voice with descending phrases contrasted immediately by ascending ones, reaching skywards in paired →

quavers – a melody which is always hopeful and impossible to keep down!

The most profound and sacred lines of text are usually reserved for the 'B' section, the musical style often shifting here to reflect this, as if turning to address the listener directly after an 'A' section filled with lighter, more atmospheric imagery. For example, after beginning joyfully in the first person, *Meine Seele hört im Sehen* turns abruptly into its 'B' section with “Höret nur” (“Only listen!”). Similarly, the 'B' section of *Die ihr aus dunkeln Grüften* begins with the sudden instruction “Sprecht nicht!” (“Say not!”) *Flammende Rose* demonstrates the most marked difference, with a purely descriptive 'A' section which celebrates the beauty of nature, followed by a sacred 'B' section which reminds us who, in fact, created it. Probably in a true reflection of our human nature, however, we are almost always tempted back to the frivolities of the A section courtesy of the Da Capo structure – we are not forced to be pious for long! There are contrasting moments of moral instruction, worship, humanity and folly throughout these arias and we are never left in any doubt how we should feel about it. Brockes provides a message, and Händel's music instructs us as to whether we rejoice in it, reflect on it, or be fearful of it.

– Penelope Appleyard, Autumn 2016





Penelope Appleyard

Soprano

Often described as a baroque soprano, Penelope is becoming known for the purity and agility of her voice and her stylish interpretations of historical repertoire.

Graduating with Distinction from Birmingham Conservatoire, she studied with Christine Cairns and was awarded further specialist early music coaching with Andrew King. While studying there she sang in the acclaimed Chamber Choir with Jeffrey Skidmore and Paul Spicer, and co-founded Florisma, which went on to win the Conservatoire's *Corton-Hyde Early Music Competition*. Prior to this she gained a First Class Honours degree and Masters degree (with distinction) in Performance from the University of Chichester, where she studied singing with Jacquelyn Fugelle, first sang with a harpsichord and developed her particular passion for baroque music.

She now performs as a soloist and ensemble singer in concert and early opera, having sung at major venues throughout the UK and internationally. She has performed regularly as a soloist with the New London Consort, roles having included Cupid–*Venus* & *Adonis* Dorinda–*The Tempest*, Shepherdess & Siren–*King Arthur*, →

Bonvica–*Bonduca*, Pallas–*The Judgment of Paris*, Mopsa/Nymph–*The Fairy Queen*, and Belinda–*Dido and Aeneas* alongside Roderick Williams. She has also worked with ensembles including the Taverner Consort, The Monteverdi Choir, Armonico Consort, Arcangelo, The London Bach Singers and Feinstein Ensemble, the Orchestra of St John's and the Royal Shakespeare Company, and has appeared as a step out soloist on several recordings.

She sings regularly as a soloist in concert, engagements having included Bach's *B Minor Mass* at the Bologna Festival and at Bath Abbey with David Roblou and Philip Pickett, Arne's *Alfred* with Steven Devine and Linden Baroque, Monteverdi's *Vespers*, 1610 with Laurence Cummings and extracts of Purcell's *King Arthur* (Cupid) for the Brighton Early Music Festival.

Penelope has a particular love for historical chamber music. She sings with Dowland Works led by Dame Emma Kirkby and often collaborates with lutenist Hector Sequera. She has given recitals at Handel House and performed Purcell songs with the Orchestra of St John's at St John's Smith Square. Additionally Penelope sings with a cappella group Apollo5, with whom she enjoys performing many styles from early music to folk, pop and jazz.

penelopeappleyard.co.uk



Penelope Spencer

Violin

New Zealand born violinist Penelope Spencer studied with Sigiswald Kuijken, founder of the baroque violin revival, and in 1998 graduated with the highest performance diploma, *Uitvoerende Musicus cum Laudae* from Utrecht and The Hague conservatories.

In the '90s, Penelope worked in Kuijken's renowned orchestra La Petite Bande and the Nederlandse Bachvereniging, and with leading figures of the Early Music movement such as Gustav Leonhardt, and the Kuijken brothers. In 2000, Penelope joined Gardiner's English Baroque Soloists, and in 2007, became concertmaster of the New London Consort.

Penelope's passion to bring the music she loves to a wider audience inspired realmofmusic.com and has also led to successful collaborations with Musicians of the Globe, folk-rock legend Richard Thomson and the brilliant Galician folk-rock piper Carlos Núñez.

Penelope's current initiatives include an educational/artistic project around Vivaldi's *Four Seasons* (fourseasonsproject.com) and a lavish production of Biber's *Rosary Sonatas* with readings and projected 17th-century art depicting the music.



Gail Hennessy



Penelope Spencer

Gail Hennessy

Oboe

Gail Hennessy is one of the UK's foremost exponents of the baroque oboe. She was born in Wisconsin, USA, and studied modern oboe at the University of Louisville before taking a position as *cor anglais* player in an orchestra in North Carolina. During her time there she encountered a baroque oboe for the first time, and fell in love with its sound. This, together with her empathy for baroque music, led her to study Historical Performance Practice at Washington University and ultimately drew her to Britain. She was an apprentice to baroque oboe maker Mary Kirkpatrick in Oxfordshire, and studied baroque oboe with the late David Reichenberg through the Guildhall School of Music and Drama.

She now has a busy career playing and recording with many of Britain's early music groups, including The Academy of Ancient Music, La Serenissima, New London Consort, The Parley of Instruments, St. James's Baroque, and Ex Cathedra. She appears regularly as a soloist and chamber

musician, and has been broadcast as a soloist on BBC Radio 3, and on radio in France, Denmark, Japan, Switzerland, Belgium and the USA. She teaches at the Royal College of Music, the Guildhall School of Music and Drama, and Birmingham Conservatoire, and has taught for many summers at Dartington International Summer School and Cambridge Early Music Summer School. She also encourages composers to write new music for old instruments, and has premiered works by Jennifer Fowler (1988), Roderick Williams (2004), Rhian Samuel (2008), Peter McCarthy (2011) and Thea Musgrave (2011). Her highly acclaimed recordings of Bach's *Sonatas* and Vivaldi's chamber music are available on the Signum label.

'Gail Hennessy's rounded and mellifluous oboe playing beguilingly caresses the gentle contours of Vivaldi's melodic line in a way that the older recordings, albeit on modern instruments, failed to do.'
– BBC Music Magazine Sept 2011

William Drakett

Harpsichord & Chamber Organ

William Drakett studied organ (Henry Fairs), harpsichord (Martin Perkins) and singing (Gordon Sandison & Andrew King) at Birmingham Conservatoire.

After a year as Organ Scholar at Portsmouth Cathedral from 2009-10, he filled the role of Acting Sub-Organist from 2011-12, which involved tours to Antwerp, Salzburg, the French Alps, Berlin, Malta and Uppsala, numerous CD recording projects and a live BBC Radio 3 *Choral Evensong* broadcast.

Following his undergraduate studies, William spent two years in the choir of Wells Cathedral, working also in the music department of Wells Cathedral School. During this time he studied singing with bass-baritone Neal Davies.

From 2013-14 he was selected to sing with Genesis Sixteen, conducted by Harry Christophers and Eamonn Dougan, The Sixteen's *Young Artists* programme – which aims to nurture the next generation of talented ensemble singers – and was a member of vocal quintet Chapter Five, who were prize winners in both the sacred and secular categories of the *Tolosa International Choral Competition 2014*.



William Drakett



Aileen Henry

Aileen Henry

Triple Harp

Aileen studied at Trinity Laban Conservatoire of Music and Dance with Gabriella Dall'Olio and Frances Kelly gaining her BMus and MMus in Harp (Performance).

While an undergraduate at Trinity, Aileen was introduced to the baroque harp and, falling for the beauty of the instrument and its music decided to pursue it alongside the modern harp. During her time at Trinity Aileen had the opportunity to play with many early music ensembles such as Trinity Baroque Orchestra, and in her final year performed Händel's oratorio *Belshazzar* under Nicholas Kraemer.

Since finishing her studies Aileen has been working with many ensembles and orchestras around the UK both as a continuo player and an orchestral harpist. She has performed at *Greenwich International Early Music Festival*, *Brighton Early Music Festival*, *The Suffolk Villages Festival* and *Ryedale Festival*.

Aileen was the recipient of the *John Marson Harp Award for Outstanding Musician*, *Trinity Early Music Competition* prize and was a TL Scholar while studying for her Masters degree.

Hetti Price

'Cello & Viola da Gamba

Hetti Price is quickly earning a reputation as an outstanding soloist, chamber musician and continuo player. She studied at Birmingham Conservatoire under the tutelage of Adrian Brendel, Richard Lester, Richard Jenkinson, Alexander Baillie, Joseph Crouch and Henrik Persson, where she won every available competition.

Hetti regularly performs in differing venues across the UK, which include intimate chamber music society venues, and larger establishments such as the Southbank Centre in London, and Birmingham Town Hall. As soloist she has performed live on BBC Radio 3's *In Tune*, and after successfully winning the UK's *Delius Competition*, has been asked to record Delius' *Double Concerto*. She plays a wide variety of period instruments including the baroque, classical and modern 'cello, the bass violin, the viola da gamba and the arpeggione. She is currently involved in researching the bass violin and its role in England.



Hetti Price



Michelle Holloway

Michelle Holloway

Recorder

Michelle Holloway studied Recorders at Birmingham Conservatoire, gaining a First Class Honours degree under the tuition of Ross Winters and Annabel Knight. During this time, Michelle also studied at the Koninklijk Conservatorium in Brussels.

She currently plays with an eclectic range of ensembles, ranging from Early Music to contemporary folk. She has performed live on BBC Radio 3, as well as at venues across Europe including King's Place and the Cadogan Hall in London, Birmingham's Symphony Hall, and a huge variety of folk clubs and festivals.

Michelle is passionate about sharing music with others, and is a dedicated community musician and recorder teacher. Based in Birmingham, she enjoys working with young people and adults alike, and runs her own teaching practice. In addition she teaches in schools throughout Birmingham, and also at Birmingham Junior Conservatoire. As a conductor, she works with the National Youth Recorder Orchestra and the Heart of England Recorder Orchestra.



Neun Deutsche Arien

with translations in English

III · IV

Singe, Seele, Gott zum Preise,
der auf solche weise Weise
alle Welt so herrlich schmückt!
Der uns durchs Gehör erquicket,
der uns durchs Gesicht entzückt,
wenn er Bäum' und Feld beblümet,
sei gepreiset, sei gerühmet.

Sing, my soul, the praises of God,
who in such wise ways
so gloriously adorns the whole world!
Let him be praised and honoured
who refreshes us with the sounds we hear,
who delights us with the sights we see,
when he clothes the trees and the fields
with blooms.

In den angenehmen Büschen,
wo sich Licht und Schatten mischen,
suchet sich in stiller Lust
Aug' und Herze zu erfrischen.
Dann erhebt sich in der Brust
mein zufriedenes Gemüte
und lobsingt des Schöpfers Güte.

In the pleasant shrubbery,
where light and shade mingle,
the heart and the eye seek in quiet pleasure
to refresh themselves.
Then within my breast arises
a spirit of contentment
and sings the praises of the
Creator's goodness.

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.

My soul hears when it sees
how all the world rejoices and laughs
to exalt the Creator.
Only listen: the splendour of
the blossoming Spring
is the language of Nature,
which she speaks to us clearly everywhere
through the sights we see.

Künft'ger Zeiten eitler Kummer
stört nicht unsern sanften Schlummer,
Ehrgeiz hat uns nie besiegt.
Mit dem unbesorgten Leben,
das der Schöpfer uns gegeben,
sind wir ruhig und vergnügt.

The vain cares of times yet to come
trouble not our peaceful slumber;
ambition has never vanquished us.
We are at peace, and pleased
with the untroubled life
that the Creator has given to us.

V · VI

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 quietude, gentle fount of
restful calm!
My very soul is gladdened
when after this time
of industrious vanity
I contemplate the repose that is
prepared for us for eternity.

Die ihr aus dunkeln Grüften
den eiteln Mammon grabt,
seht, was ihr hier in Lüften
für reiche Schätze habt.
Sprecht nicht: es ist nur Farb' und Schein,
man zählt und schließt es nicht im
Kasten ein.

You who from dark vaults
dig out your vain Mammon,
see what rich treasures you have,
here in the upper air.
Say not: it is but a coloured show;
we may not count it or lock it within
a chest.

VII

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 quivering glitter of the waves at play
paints the river-bank silver, and sews the shore with pearls.
The murmuring rivers, the bubbling springs,
enrich, make fruitful and refresh the land,
and proclaim in a thousand charming ways
the goodness of the glorious Creator.

VIII · IX

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.

Amber flakes of sweet flowers,
your silver shall entice me,
glorifying Him who made you.
Since you fall, I shall strive
heavenward,
and sing the praises of Him
who created the world.

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.

Fiery rose, earth's adornment,
enchancing splendour of radiant gardens!
Eyes that see your excellence,
marvelling at your grace, must own
that it was a divine hand that made you.

Translations by Keith Hannis

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Spencer and Gail Hennessy.



Penelope Appleyard

Soprano

Penelope Spencer
Violin

with
Florisma

Gail Hennessy
Oboe

William Drakett <i>Harpsichord/Organ</i>	Aileen Henry <i>Triple Harp</i>	Hetti Price <i>Cello/Viola da Gamba</i>	Michelle Holloway <i>Recorder</i>
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Executive Producer



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