

Affetto presents

Roses and Thorns

for the Soul



Rowena Simpson, soprano

Peter Reid, cornetto and baroque trumpet

Polly Sussex, baroque cello and viola da gambas

Rachael Griffiths-Hughes, organ and harpsichord

Feb 27th- March 1st 2026

Hamilton-Whakatane-Tauranga

1. A Restoration Suite

<i>Sound the Trumpet</i> from <i>Come ye Sons of Art</i>	Henry Purcell (1659-1695)
An Ayre	Jeremiah Clarke (c. 1674-1707)
The Prince of Denmark's March	Clarke
Suite in G (Prelude- Almand- Courante- Minuet)	Purcell
<i>Evening Hymn</i>	Clarke

This 'suite' of pieces is a representation of the work of two of the finest composers of the Restoration period in England (1660-1685). The return of Charles II to the throne after Cromwell's Commonwealth was also the restoration of a thriving music and performing arts scene in England. Purcell and Clarke, who both lived very short lives, had opportunity to compose a wide variety of music; from theatre pieces, ceremonial odes (like *Come ye Sons of Art*, written for the birthday of Queen Mary II in 1694), intimate solo songs and keyboard music, as well as splendid ceremonial pieces.

2. *Von der Zufriedenheit*

Aria, Recitative, Aria, Recitative, Aria Reinhard Keiser
(1674-1739)

A lesser-known composer of the high baroque, Keiser was the composer of many operas, working with Telemann, Graupner and Mattheson. Although we aren't so familiar with Keiser's music today, Handel certainly was, and is said to have 'borrowed' Keiser's musical ideas on several occasions! With the closing of the Hamburg opera in 1738, Keiser turned to the cantata genre. The text for this one comes from a 1713 collection by Christian Friedrich Hunold (1680-1721) that inspired several German composers to write cantatas for domestic use. These were often called 'moral cantatas' because they provided instruction in 'good morals and manners', according to Johann Mattheson. This cantata promotes the pursuit of moderation in contentment, rejecting the roses of joy, which come with thorns.

3. Sonata in D major TWV40:1 G.P. Telemann
Andante, Vivace, Recitativo-Arioso, Vivace (1681- 1767)

When Georg Telemann was appointed to the position of "Kantor of the Johanneum" in Hamburg, in 1721, he brought an extraordinary energy to the musical life of the city. He directed music in 5 churches and acted as Director of music for civic events too. His diverse abilities meant that he could manage all this, as well as compose, and engrave, his own music for publication. The sonata for unaccompanied viola da gamba was written c.1728 and published in Telemann's own music periodical, the *Getreue Musikmeister*. Although Telemann himself was not an expert player of the viola da gamba, he knew how to write well for this instrument. This 4-movement sonata is a joy to play and to listen to, exploiting the chordal sonorities of the 6 strings as well as introducing a recitative in imitation of vocal forms.

4. *Eternal source of Light Divine*

G.F. Handel

from *Birthday Ode of Queen Anne (1713)*

(1685-1759)

This beautiful aria comes from the 1713 birthday ode for Queen Anne. Originally written for an alto voice, this version for soprano highlights the vocal qualities of the natural trumpet and creates a luminous halo of gorgeous sound. The work exhibits a noble quality, making it a popular choice for grand occasions, including the wedding of HRH Prince Harry and Megan Markle.

INTERVAL

5. *Let the bright Seraphim* from *Samson*

Handel

At the close of this great oratorio, an Israelite woman calls upon heavenly hosts to commemorate Samson's heroic death. In archetypal Baroque style, this celebrated aria showcases trumpet and soprano in a dialogue of exuberant joy. In July 1981, Kiri Te Kanawa (and trumpeter John Wallace) performed it at the wedding of HRH Prince Charles to Lady Diana.

6. *Pompe inutile*

Antonio Caldara

(c. 1670- 1736)

In the sixteenth and seventeenth centuries, "oratorio" was the Italian word for "prayer hall" where groups met for discussion and prayer, first in Rome and later in other Italian centres. Antonio Caldara's oratorio, *La Maddalena ai piedi di Cristo*, was written for a group of oratorians in Venice about 1697 and then revived for the Imperial chapel in Vienna in 1713. In the aria 'Pompe inutile', the obbligato cello line embodies the earthly finery that Mary is rejecting, as she struggles with the choice between earthly and heavenly love.

Pompe inutili che il fasto animate, non sperate di dar più tormento al cor.

Useless finery that encourages ostentation, do not hope to give more torment to my heart.

Ite a terra vili immagini d'error.

Drop to the ground, vile images of my mistakes.

7. *O dulcedo meliflua*

Giovanni Paolo Cima

from *Concerti ecclesiastici* 1610

(c. 1570-1630)

This beautiful song comes from a collection of 52 sacred pieces by Giovanni Cima and his brother Andrea, scored for a wide variety of forces from one voice with continuo to an 8-part mass and instrumental sonatas. This song is an example of the 'nuove musiche' developing at this time, where the meaning and affect of the text takes precedence over the musical rules of dissonance and consonance. This means harsh dissonance was permitted where the text demands it. The text in praise of the Virgin Mary reads, *O honeyed sweetness, o wonderful sweetness, how sweet you are in*

meditation, but sweeter in prayer, yet supremely sweetest in bliss. Today we are playing this as an instrumental piece, highlighting the wonderful vocal qualities of the cornetto.

8. *Weiche, Lust and Fröhlichkeit*

Telemann

Aria-Recitative-Aria-Recitative-Aria

This cantata was written for the last week of Lent, during Telemann's time in Frankfurt. Telemann's successor there, Johann Balthasar König (1691–1758) added an extra part for oboe that will be played today on the cornetto. Lent was a time of fasting and reflection on the evil tendencies of human beings, but the music of this cantata creates a feeling of warmth and the renewal of hope.

Aria

Weiche, weiche, Lust und Fröhlichkeit, bei der stillen Fastenzeit.

Softness, pleasure and cheerfulness, at the quiet time of fasting.

Ach, dass doch in allen Herzen, unsers Heilands Not und Schmerzen wirkten wahres Sündenleid.

Ah, if only the misery and pain of our Saviour would create true repentance in all hearts.

Recitative

Bedenk, o Mensch, den Greuel deiner Sünden, dass sonst kein Mittel war zu finden, dieselben abzutun, als dass des grossen Gottes Sohn den Himmelsthron verlassen und auf Erden gehöhnt, gemartert und gekreuzigt musste werden.

Consider, o people, the abomination of your sins, since no means could be found to absolve them, other than that the great son of God had to leave the throne of heaven and be mocked, martyred and crucified on earth.

Aria

Um uns Verfluchte zu erlösen, wird der Erlöser selbst ein Fluch.

In order to redeem us cursed people, the Redeemer himself becomes a curse.

Stirbt doch kein Freund für seinen Freund, er aber stirbt für seinen Feind.

No friend dies for his friend, but he (the Redeemer) died for his enemy.

Wir neigen immer nach dem Bösen, er teilt uns mit den Segensspruch.

We all tend towards evil, but he shares his blessing with us.

Recitative

Bedenk hiernächst sein treues Lieben, das ihn getrieben, dergleichen Jammer auszustehn;

Consider next his faithful love, that drove him to endure such misery.

er konnt' unmöglich sehn, daß du in Satans Netzen hingest und ewiglich verloren gingest.

He did not want you to be caught in Satan's nets and lost forever.

Ach ja, ich will in solcher Zuversicht auf Jesum leben und auch sterben.

Ah yes, in such confidence I want to live and also die in Jesus.

Aria

Herz und Seele sind erfreut bei der frohen Fastenzeit.

Heart and soul are gladdened by the happy time of fasting.

Tod, du kannst mich nicht verderben, denn durch meines Jesu Sterben leb ich in der Ewigkeit.

Death, you cannot ruin me, because, through the death of my Jesus, I live in eternity.