



SCHÜTZ

A German in Venice



DAVID DE WINTER *tenor*
THE BROOK STREET BAND

Heinrich SCHÜTZ (1585–1672)

- 1 Lobet den Herrn, SWV 350 (from *Symphoniae sacrae II, Op. 10*, pub. 1647) [4:39]

Claudio MONTEVERDI (1567–1643)

Messa a quattro voci et salmi concertati (pub. 1650)

- 2 No. 4, Confitebor tibi Domine, SV 193 [8:57]

Heinrich SCHÜTZ

- 3 O süßer, O freundlicher, SWV 285 (from *Erster Theil kleiner geistlichen Concerten, Op. 8*, pub. 1636) [4:53]

Salamone ROSSI (1570–1630)

Il terzo libro de varie sonate, sinfonie, gagliarde, brandi e corrente, Op. 12 (pub. 1623):

- 4 Sonata sopra l'aria di Ruggiero [4:15]

Heinrich SCHÜTZ

- 5 Exultavit cor meum, SWV 258 (from *Symphoniae sacrae I, Op. 6*, pub. 1629) [4:51]

Giovanni Felice SANCES (1600–1679)

- 6 Stabat Mater (pub. 1638) [12:27]

Heinrich SCHÜTZ

- 7 Paratum cor meum, SWV 257 (from *Symphoniae sacrae I, Op. 6*, pub. 1629) [3:52]

Alessandro GRANDI (1586–1630)

- 8 Lauda Sion Salvatorem (pub. 1621) [5:59]

Heinrich SCHÜTZ

- 9 Ich werde nicht sterben, SWV 346 (from *Symphoniae sacrae II, Op. 10*, pub. 1647) [5:06]

Salamone ROSSI

Il terzo libro de varie sonate, sinfonie, gagliarde, brandi e corrente, Op. 12 (pub. 1623):

10 Sonata ottava sopra l'aria È tanto tempo hormai [2:48]

Heinrich SCHÜTZ

11 Cantabo Domino in vita mea, SWV 260 (from *Symphoniae sacrae I*, Op. 6, pub. 1629) [5:14]

Francesco CAVALLI (1602–1676)

12 O quam suavis es (pub. 1625) [4:54]

Heinrich SCHÜTZ

13 Herr, unser Herrscher, SWV 343 (from *Symphoniae sacrae II*, Op. 10, pub. 1647) [5:22]

Alessandro GRANDI

14 Decantabat populus Israel (pub. 1641) [4:52]

Heinrich SCHÜTZ

15 Ich danke dir Herr, SWV 347 (from *Symphoniae sacrae II*, Op. 10, pub. 1647) [4:17]

Total Timing: [82:44]

David de Winter *tenor*

The Brook Street Band

Rachel Harris, Kathryn Parry *violin* • **Tatty Theo** *cello*
Carolyn Gibley *harpsichord, organ* • **Lynda Sayce** *lute, theorbo*
Lisete da Silva Bull, Emily Bannister *recorder*

Rachel Harris *violin*

Violin, anonymous 18th-century Italian • Bow by Ina Keller

Kathryn Parry *violin*

Violin by Willibrord Crijnan, Marseille, 1998 after Jacob Stainer • Bow by Anthony Bayliss

Tatty Theo *cello*

Cello by Joseph Hill, London, c. 1741 • Bow by Ina Keller

Carolyn Gibley *harpsichord, organ*

Italian harpsichord by Alan Gotto, Norwich, 2004. Based on an anonymous 18th-century instrument, previously in the collection of Christopher Hogwood

Chamber organ by Goetze & Gwynn, Worksop, 1999, based on the work of Snetzler

Special thanks to Alan Gotto for supplying and tuning the keyboards

Lynda Sayce *lute, theorbo*

10-course lute in G by David Van Edwards, Norwich, 1987

14-course theorbo in A by David Van Edwards, Norwich, 2006

Lisete da Silva Bull *recorder*

Descant and G treble recorders by Adriana Breukink

Tenor recorder in D by Adriana Breukink, modelled after Ganassi, Venice, 16th century

Emily Bannister *recorder*

Descant recorder by Shigeharu Hirao-Yamaoka G

Treble recorder by Tom de Vries

Tenor recorder in D by Adriana Breukink, modelled after Ganassi, Venice 16th century

Schütz: A German in Venice

The idea for this programme was first sowed deep in the Covid lockdown of late 2020 and early 2021. I was searching for an artistic project to stimulate me creatively and I realised that 2022 would be the 350th anniversary of Heinrich Schütz's death. I have always admired his music and had performed some of his sacred solo chamber pieces in a recital at the London Handel Festival in early 2020.

What struck me about these works was the Italianate nature of them, despite having been written by a German. Some of Schütz's instrumental writing and *ritornelli* could be lifted directly from Claudio Monteverdi himself. I suppose what attracts me to Schütz's music is the variety. It's almost as if he compiles the best aspects of the Germanic and Italian styles and fuses them together and it was unlike anything I had ever heard. He manages to be captivating, simple, theatrical, heartfelt, virtuosic, humorous, groovy and decaorative, often all within the same piece.

I did a little bit of research and realised that he spent an extended period in Venice in the late 1620s as well as an earlier visit studying with Giovanni Gabrieli. Whilst there is little documentary evidence that Schütz and Monteverdi actually met, the influence of this Venetian style on the German composer's music is clear and evident. This got me thinking about combining Schütz's music with that of the pre-eminent Venetian composers of the time and led me

down many obscure and niche paths, researching solo vocal chamber music of the region around 1630.

The next stage in the process was to find a top-notch Baroque chamber group with which to partner. I approached Tatty Theo, director and cellist of The Brook Street Band with whom I had collaborated for their *love*: Handel festival in 2019, more in hope than expectation, but to my delight she was as enthusiastic about the idea as me, and the project was born.

Schütz is one of the most important figures in the history of music, straddling the period between the end of the Renaissance and the high Baroque. Venice clearly had a lasting effect on Schütz's music as he absorbed and combined the ornate, florid and theatrical Venetian compositional techniques with the more understated Lutheran tradition, resulting in a wonderfully unique musical style.

Schütz returned to Germany in the early 1630s with this exotic musical language which heavily influenced not only the music of his contemporaries, but the great composers of the later German Baroque era such as Buxtehude, Telemann, Handel and J.S. Bach.

Schütz's life spanned a huge change in musical history. He was born in 1585, the year that Thomas Tallis died and when the great composers of the late Renaissance, such as Palestrina,



Aratum cor meum ij Paratū cor
 meum De us Canta bo & pfallam in
 gloria mea Canta bo & pfallam in gloria mea
 Canta bo Canta bo & pfallam in
 gloria mea Canta bo Canta-
 bo & pfallam in gloria gloria gloria mea
 Exurge Exurge Exurge gloria
 gloria mea Exurge Exurge gloria gloria

mea gloria gloria mea Exurge
 Exurge Pfalterium exurge cy-
 thara Exurge Pfalterium exurge cy-
 thara Exurge Pfalterium Exurge
 cy thara Exurgam dilucu-
 lo Confitebor tibi in populis Domine
 xurgam diluculo Confitebor tibi in populis Domi-
 ne Confitebor tibi in populis Domine

Guerrero and Victoria were still at the peak of their powers. Schütz died in 1672, at the start of the high Baroque, less than ten years before the birth of Telemann and only thirteen years before J.S. Bach and Handel. The fact that he had a connection to both eras is important. He was unafraid to combine aspects of the Renaissance period (such as his adherence to modal harmonic language) with more modern early Baroque compositional techniques. It is this mixture in particular that draws me to Schütz's music.

This programme focuses on the parallels between Schütz's works and the Venetian music of the time, whilst also highlighting the differences between the two. We wanted to present a flavour of the music Schütz may have heard during his stay. Monteverdi, Francesco Cavalli and Alessandro Grandi spent much of their working life in the city, whereas Salamone Rossi and Giovanni Sances were there for shorter periods, but all had a tangible influence on the German master.

The similarities between Schütz's music and his Venetian contemporaries is telling and the way he integrates the style whilst also keeping his own unique voice is fascinating. Schütz was first and foremost a composer in the Lutheran tradition and there are moments where his musical language is naturally more austere and measured. Indeed, the remarkably chromatic beginning to *O süßer, O freundlicher* is almost exactly like the opening to his eight-part motet *Wie lieblich sind deiner Wohnungen*.

However, there are also clear indications of Schütz's assimilation of the Venetian style. In *Herr, unser Herrscher* the vibrant way he dramatically describes various animals, birds and fishes of the sea is positively operatic. Furthermore, the beautiful instrumental interlude in *Lobet den Herrn* is reminiscent of a fine Monteverdi *ritornello*. Schütz must have made some sort of impact on the local musical scene as his *Symphoniae Sacrae I* was first published in Venice in 1629.

Monteverdi's *Confitebor tibi Domine* was actually published posthumously (1650) and is a sort of *ritornello*-based passacaglia/chaconne, a form which was becoming popular in the early 1600s. For a relatively serious text, his setting has plenty of whimsical moments, such as the descending chromatic scale at *Initium sapientiae*, and it often seems that Monteverdi is playing a little musical joke, whilst at the same time writing with his customary poignancy, none more so evident than the dramatic echo ending between the voice and violin.

Cavalli and Grandi were both assistants to Monteverdi who was *maestro di cappella* at St Mark's Basilica in Venice. Cavalli would later become a significant operatic composer in his own right, and it is likely that he assisted with the production of some of his boss's stage works upon the opening of the first public opera houses in Venice. His *O quam suavis* is a beautiful and poignant ode to the Virgin Mary. Grandi, who died in 1630 and also studied with Gabrieli, wrote

mainly sacred music and the luxurious and modal *ritornello* of *Lauda Sion Salvatorem* is typical of the Venetian style.

Salamone Rossi was, unusually at the time, a Jewish composer who was employed by the court at Mantua (where Monteverdi worked before he moved to Venice). His two short trio sonatas wonderfully highlight the imitative textures of the northern Italian tradition.

The incredible *Stabat Mater* by Giovanni Sances is a piece I came across by chance. It's likely that it was written slightly later in the 1600s, possibly when he had settled in Vienna, but he certainly spent some time in Venice during the early years of his career. The chromatic ground bass is reminiscent of *Dido's Lament* from Henry Purcell's *Dido and Aeneas* and the way he incorporates acute chromaticism and flagrant false relations brilliantly captures the pain and suffering of the text.

© 2023 David de Winter



Heinrich SCHÜTZ (1585–1672)

1 **Lobet den Herrn, SWV 350** (Psalm 150)

Lobet den Herrn in seinem Heiligtum;
lobet ihn in der Feste seiner Macht!
Lobet ihn in seinen Taten;
lobet ihn in seiner großen Herrlichkeit!
Lobet ihn mit Posaunen;
lobet ihn mit Psaltern und Harfe!
Lobet ihn mit Pauken und Reigen;
lobet ihn mit Saiten und Pfeifen!
Lobet ihn mit hellen Zimbalen;
lobet ihn mit wohlklingenden Zimbalen!
Alles, was Odem hat,
lobe den Herrn!
Halleluja!

O praise God in his holiness:
praise him in the firmament of his power.
Praise him in his noble acts:
praise him according to his excellent greatness.
Praise him in the sound of the trumpet:
praise him upon the lute and harp.
Praise him in the cymbals and dances:
praise him upon the strings and pipe.
Praise him upon the well-tuned cymbals:
praise him upon the loud cymbals.
Let every thing that hath breath:
praise the Lord.
Hallelujah!

Claudio MONTEVERDI (1567–1643)

2 **Confitebor tibi Domine, SV 193** (Psalm 110 [Psalm 111])

Confitebor tibi, Domine, in toto
corde meo, in consilio justorum,
et congregatione.
Magna opera Domini: exquisita
in omnes voluntates ejus.
Confessio et magnificentia opus ejus,
Et justitia ejus manet
in saeculum saeculi.

I will give thanks unto the Lord with my
whole heart: secretly among the faithful,
and in the congregation.
The works of the Lord are great: sought out
of all them that have pleasure therein.
His work is worthy to be praised
and had in honour: and his righteousness
endureth for ever.

Memoriam fecit mirabilium suorum,
misericors et miserator Dominus.

Escam dedit timentibus se; memor erit in
saeculum testamenti sui.
Virtutem operum suorum
Annuntiabit populo suo,
ut det illis haereditatem gentium.
Opera manuum ejus veritas et judicium.
Fidelia omnia mandata ejus,
Confirmata in saeculum saeculi,
facta in veritate et aequitate.
Redemptionem misit populo suo;
mandavit in aeternum testamentum suum.
Sanctum et terribile nomen ejus.
Initium sapientiae timor Domini;
Intellectus bonus omnibus facientibus eum:
laudatio ejus manet
in saeculum saeculi.
Gloria Patri et Filio et Spiritui Sancto;
Sicut erat in principio et nunc et semper,
et in saecula saeculorum.
Amen.

The merciful and gracious Lord hath so done
his marvellous works: that they ought to be
had in remembrance.

He hath given meat unto them that fear him:
he shall ever be mindful of his covenant.

He hath shewed his people the power of his
works: that he may give them the
heritage of the heathen.

The works of his hands are verity and judgement:
all his commandments are true.

They stand fast for ever and ever:
and are done in truth and equity.

He sent redemption unto his people:
he hath commanded his covenant for ever;
Holy and reverend is his Name.

The fear of the Lord is the beginning of
wisdom: a good understanding have all they
that do thereafter; the praise of it endureth
for ever.

Glory be to the Father and to the Son and to
the Holy Spirit; As it was in the beginning is
now and ever shall be, world without end.

Amen.

Heinrich SCHÜTZ

3 **O süßer, O freundlicher, SWV 285**

Text: from *Meditations of the Holy Fathers* by Martin Moller (1591). Translated by James Gibb © CPDL

O süßer, O freundlicher, O gütiger Herr
Jesu Christe, wie hoch hast du
uns elende Menschen geliebet,
wie teuer hast du uns erlöstet,
wie lieblich hast du uns getröstet,
wie herrlich hast du uns gemacht,
wie gewaltig hast du uns erhaben,
mein Heiland, wie erfreuet sich mein Herz, wenn ich
daran gedenke, denn je mehr ich daran gedenke,
je freundlicher du bist, je lieber ich dich habe.
Mein Erlöser, wie herrlich sind deine Wohltaten,
die du uns erzeiget hast,
wie groß ist die Herrlichkeit, die du uns bereitet hast.
O wie verlanget meiner Seelen nach dir,
wie sehne ich mich mit aller Macht
aus diesem Elende nach dem himmlischen Vaterland.
Mein Helfer, du hast mir mein Herz
genommen mit deiner Liebe,
daß ich mich ohn Unterlaß nach dir sehne,
Ach, daß ich bald zu dir kommen und deine Herrlichkeit
schauen sollte.

O you who are sweeter, kinder, O gracious
Lord Jesus Christ, how highly have you
loved us in misery,
at what cost have you redeemed us,
how lovingly have you comforted us,
how wonderfully have you made us,
how tremendously have you raised us.
My Saviour, how my heart rejoices
when I think of you because the more I think about you,
the kinder you are, and the more I love you.
My Redeemer, how glorious are your benefits
you have shown us
how great is the glory you have prepared for us.
O how my soul craves you,
how I long with all my strength
to leave this vale of misery after the heavenly Kingdom.
My helper, you have taken my heart
with your love,
so that I yearn for you without ceasing,
and so that I will come to your presence soon and behold
your glory.

Heinrich SCHÜTZ

5 **Exultavit cor Meum, SWV 258** (1 Samuel 2: 1–2)

Exultavit cor meum in Domino, et exaltatum est cornu
meum in Deo meo: dilatatum est cor meum super
inimicos meos; quia laetata sum in salutari tuo.
Non est sanctus ut est Dominus, neque enim est alius
extra te: et non est
fortis sicut Deus noster.

My heart rejoiceth in the Lord, and mine horn is exalted in
the Lord: my heart is enlarged over mine enemies;
because I rejoice in thy salvation.
There is none holy as the Lord: for there is none beside
thee: and neither is there any
rock like our God.

Giovanni Felice SANCES (1600–1679)

6 **Stabat Mater**

Text: 13th century, attrib. Jacapone da Tone (c. 1230–1306) or Pope Innocent III (1161–1216)

Translation by Fr Edward Caswall (1814–1878)

Stabat Mater dolorosa
iuxta Crucem lacrimosa,
dum pendebat Filius.

Cuius animam gementem,
contristatam et dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!

At, the Cross her station keeping,
stood the mournful Mother weeping,
close to Jesus to the last.

Through her heart, His sorrow sharing,
all His bitter anguish bearing,
now at length the sword has passed.

O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.

Quae maerebat et dolebat,
et tremebat, dum videbat
nati poenas inclyti.

Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?

Quis non posset contristari
Christi Matrem contemplari
dolentem cum Filio?

Pro peccatis suae gentis
vidit Iesum in tormentis,
et flagellis subditum.

Vidit suum dulcem Natum
moriendo desolatum,
dum emisit spiritum.

Eia, Mater, fons amoris
me sentire vim doloris
fac, ut tecum lugeam.

Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

Christ above in torment hangs,
trembling she beholds the pangs
of her dying glorious Son.

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

Bruised, derided, cursed, defiled,
she beheld her tender Child
All with bloody scourges rent:

For the sins of His own nation,
saw Him hang in desolation,
Till His spirit forth He sent.

O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord:

Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Tui Nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero.

luxta Crucem tecum stare,
te libenter sociare
in planctu desidero.

Virgo virginum praeclara,
mihi iam non sis amara,
fac me tecum plangere.

Fac, ut portem Christi mortem,
passionis eius sortem,
et plagas recolere.

Fac me plagis vulnerari,
Cruce hac inebriari,
ob amorem Filii.

Holy Mother! pierce me through,
in my heart each wound renew
of my Saviour crucified:

Let me share with thee His pain,
who for all my sins was slain,
who for me in torments died.

Let me mingle tears with thee,
mourning Him who mourned for me,
all the days that I may live:

By the Cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

Virgin of all virgins blest!,
Listen to my fond request:
let me share thy grief divine;

Let me, to my latest breath,
in my body bear the death
of that dying Son of thine.

Wounded with His every wound,
steep my soul till it hath swooned,
in His very love away;

Inflammatum et accensum,
per te, Virgo, sum defensus
in die iudicii.

Quando corpus morietur,
fac, ut animae donetur
paradisi gloria. Amen.

Heinrich SCHÜTZ

7 **Paratum cor meum, BWV 257** (Psalm 107 [Psalm 108])

Paratum cor meum, Deus, paratum cor meum;
cantabo, et psallam in gloria mea.
Exsurge, gloria mea; exsurge, psalterium et cithara;
exurgam diluculo.
Confitebor tibi in populis, Domine,
et psallam tibi in nationibus.

Alessandro GRANDI (1586–1630)

8 **Lauda Sion Salvatorem**

Text: St Thomas Aquinas (1225?–1274)

Lauda Sion Salvatorem,
Lauda ducem et pastorem
In hymnis et canticis.
Ecce panis Angelorum,
Factus cibus viatorum,

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful Judgment Day.

While my body here decays,
may my soul Thy goodness praise,
safe in paradise with Thee. Amen.

O God, my heart is ready, my heart is ready: I will sing and
give praise with the best member that I have.
Awake, thou lute, and harp:
I myself will awake right early.
I will give thanks unto thee, O Lord, among the people:
I will sing praises unto thee among the nations.

Zion, to thy saviour sing,
to thy shepherd and thy king,
Let the air with praises ring.
Hail! Bread of angels, broken
for us pilgrims food, and token

Vere panis filiorum,
Non mittendus canibus!
O salutaris hostia
quae caeli pandis ostium,
bella premunt hostilia:
da robur, fer auxilium.
Alleluia.

of the promise by Christ spoken
children's meat, to dogs denied.
O saving Victim, opening wide,
The gate of heaven to man below!
Our foes press on from every side;
Thine aid supply, thy strength bestow.
Hallelujah.

Heinrich SCHÜTZ

9 **Ich werde nicht sterben, SWV 346** (Psalms 118:17; 116:3–4)

Ich werde nicht sterben, sondern leben und
des Herren Lob verkündigen.
Stricke des Todes hatten mich umfassen, und Angst der
Höllen hatten mich treffen, ich kam in Jammer und Not.
Aber ich rief an den Namen des Herren:
„O Herr, errette meine Seele.“
Und der Herr antwortet mir und half mir aus allen
meinen Nöten.

I shall not die, but live, and declare the works
of the Lord.
The sorrows of death compassed me, and the pains of hell
gat hold upon me: I found trouble and sorrow.
Then called I upon the name of the Lord;
'O Lord, I beseech thee, deliver my soul.'
And the Lord answered me, and saved me
from all my troubles.

Heinrich SCHÜTZ

11 **Cantabo Domino in vita mea, SWV 260** (Psalm 103:33)

Cantabo Domino in vita mea: psallam Deo meo
quamdiu fuero. Alleluia.

I will sing unto the Lord as long as I live: I will praise my
God while I have my being. Hallelujah.

Francesco CAVALLI (1602–1676)

12 O quam suavis

Text: Anonymous

O quam suavis es et decora,
filia Jerusalem.

Regina angelorum, regina mater et virgo.

O Maria flos Virginum, velut rosa vel liliū, tuum pro
nobis deprecare filium.

Oh how sweet and beautiful you are,
daughter of Jerusalem.

Queen of angels, queen mother and virgin.

O Mary, flower of virgins, like a rose or a lily,
pray for us your son.

Heinrich SCHÜTZ

13 Herr, unser Herrscher, BWV 343 (Psalm 8)

Herr, unser Herrscher, wie herrlich ist dein Nam in allen
Landen, da an dir danket im Himmel!

Aus dem Munde der jungen Kinder und Säuglinge hast du
eine Macht zugerichtet um deiner Feinde willen, daß du
vertilgest den Feind und den Rachgierigen.

Denn ich werde sehen die Himmel, deiner Finger Werk,
den Monden und die Sternen, die du bereitest.

Was ist der Mensch, daß du sein gedenkest; was ist der
Menschen Kind, daß du dich sein annimmst?

Du wirst ihn lassen eine kleine Zeit von Gott verlassen
sein. Aber mit Ehren und Schmuck wirst du ihn krönen.

Du wirst ihn zum Herren machen über deiner Hände
Werk; alles hast du unter seine Füße getan:

Schaf und Ochsen allzumal, dazu auch die wilden Thier,
die Vögel unter dem Himmel und die Fisch im Meer und

O Lord, our Lord, how excellent is thy name in all the earth!
who hast set thy glory above the heavens.

Out of the mouth of babes and sucklings hast thou
ordained strength because of thine enemies, that thou
mightest still the enemy and the avenger.

When I consider thy heavens, the work of thy fingers,
the moon and the stars, which thou hast ordained;

What is man, that thou art mindful of him? and the son of
man, that thou visitest him?

For thou hast made him a little lower than the angels,
and hast crowned him with glory and honour.

Thou madest him to have dominion over the works of thy
hands; thou hast put all things under his feet:

All sheep and oxen, yea, and the beasts of the field;
The fowl of the air, and the fish of the sea, and whatsoever

was im Meer gehet.

Herr, unser Herrscher, wie herrlich ist dein Name in allen
Landen!

passeth through the seas.

O Lord, our Lord, how excellent is thy name in all the
earth!

Alessandro GRANDI

14 **Decantabat populus Israel**

Text: Anonymous

Decantabat populus Israel:

Benedictus es Domine Deus Patrum nostrorum
et laudabilis et gloriosus in sæcula;

et universa multitudo Jacob canebat

Alleluia

et David cum Cantoribus Citharam percutiebat in domo
Domini;

Benedictus Domine Deus Patrum nostrorum
et laudabilis et gloriosus in sæcula;

et universa multitudo Jacob canebat

Alleluia.

The people of Israel sang:

Blessed be the Lord God of our fathers
praiseworthy and glorious for ever;

and the whole multitude of Jacob sang

Hallelujah

and David played the lute with songs
in the house of the Lord;

Blessed be the Lord God of our fathers
praiseworthy and glorious for ever;

and the whole multitude of Jacob sang

Hallelujah.

15 Heinrich SCHÜTZ

Ich danke dir Herr, SWV 347 (Psalms 111:1a; 116:8–9; 103:2–5; 118:17)

Ich danke dir Herr, von ganzem Herzen,
denn du hast meine Seele von dem Tode erretet,
meine Füße von Gleiten,
dass ich wandeln mag für Gott,
im Licht der Lebendigen.
Lobe den Herrn, meine Seele,
und vergiss nicht, was er dir Guts getan hat.
Der dir alle, alle deine Sünde vergiebet,
und heilet alle deine Gebrechen,
der dein Leben vom Verderben erlöstet,
der dich krönet mit Gnad und Barmherzigkeit.
Der deinen Mund frölich machet,
dass du wieder jung wirst, wie ein Adler.
Ich werde nicht sterben, sondern leben und des Herren
Lob verkündigen.

I will praise the Lord with my whole heart.
For thou hast delivered my soul from death,
... and my feet from falling.
I will walk before the Lord
in the land of the living.
Bless the Lord, O my soul,
and forget not all his benefits:
Who forgiveth all thine iniquities;
who healeth all thy diseases;
Who redeemeth thy life from destruction; who crowneth
thee with loving kindness and tender mercies;
Who satisfieth thy mouth with good things;
so that thy youth is renewed like the eagle's.
I shall not die, but live, and the praise
of the Lord proclaim.

David de Winter *tenor*

Tenor David de Winter was born in Surrey and received his formative musical training as a chorister at Westminster Cathedral, before studying Music at Durham University and Voice at the Royal Academy of Music. He was a finalist in the 2019 Handel Singing Competition, winning the Selma D and Leon Fischbach Memorial Award. His musical repertoire spans over 900 years, from the 11th century to the present day. Primarily known as an interpreter of music from the Baroque and Renaissance eras, David is also a committed performer of contemporary music.

As a soloist he has performed in the UK, Europe and Asia in venues such as the Royal Festival Hall, Wigmore Hall, Palau de la Música Catalana and Centre Pompidou. He has featured in broadcasts on BBC radio and television, and across Europe. David de Winter has collaborated with many of the leading early music ensembles in the UK and Europe, such as the Academy of Ancient Music, Orchestra of the Age of Enlightenment, Early Opera Company, Nederlandse Bachvereniging, Instruments of Time & Truth and The English Concert in repertoire ranging from Rameau and Purcell to Bach and Handel.

In recital, David has appeared at the Foundling Museum, Henry Wood Hall (with harpist Anne Denholm), The London Handel Festival, the 180° Festival in Sofia. His Schütz 350 recital project in 2022 saw him perform at The London Festival of Baroque Music (St John's Smith Square), Little Missenden Festival, Cambridge Early Music, the Beverley Chamber Music



Festival, Stoke Newington Early Music Festival and the Barnes Music Festival together with The Brook Street Band and Endelienta Baroque.

David's discography ranges from Purcell to Finissy and his recordings of Purcell Odes with The King's Consort were shortlisted for both the 2021 and 2022 *Gramophone Awards*. He also released an album in 2022, *Adorna* with Opus Anglicanum together with the jazz pianist Jason Rebello.

davidwinter.co.uk

The Brook Street Band

'ensemble so pin-sharp it merits a safety warning'
(*BBC Music Magazine*)

The Brook Street Band is named after the London street where George Frideric Handel lived. Formed in 1997 by Baroque cellist Tatty Theo, it rapidly established itself as leading Handel specialists, winning grants, awards and broadcasting opportunities from organisations including BBC Radio 3 and the Handel Institute. The Band has enjoyed an unusually stable core-membership, its players working together for over 20 years; this longevity has enabled them to develop a style of music-making that is precise and spontaneous, musicians able to react instinctively to each other and play as one.

Whilst 18th-century chamber repertoire has always been the The Brook Street Band's driving passion, it also relishes

collaborations with conductors, choirs and venues on larger-scaled works by Handel and his contemporaries, such as its 'Dragon of Wantley' project, which won the 2023 *BBC Music Magazine* award in the Opera category. It also savours the chance to explore earlier 17th-century repertoire, with programmes exploring the music of composers including Corelli, Salamone Rossi, Monteverdi, Schütz, Biber and Buxtehude, and an entire festival dedicated to Muffat's music and influence devised for London's St John's Smith Square.

The Band performs and teaches throughout the UK and Europe at renowned venues such as Wigmore Hall, Kings Place, and Snape Maltings and with projects in development for the United States over the next few years. It has established *love: Handel*, its own critically acclaimed biennial music festival, incorporating wide-ranging educational work supported through its charitable trust.

The Band regularly broadcasts for BBC Radio 3 and Classic FM and its extensive discography has been singled out for critical acclaim, accolades including *Gramophone* Editor's Choice and inclusion in the chamber music/small ensemble selection category at the GRAMMY Awards.

The Brook Street Band played a central role in the world's first ever 'Handeliades', immersive four-day events of concerts, masterclasses and talks given by world-renowned Handel experts in 2021 and 2023.

brookstreetband.co.uk



Left to right:

Tatty Theo, Kathryn Parry, Carolyn Gibley and Rachel Harris

Recorded at The Great Barn, Oxnead Hall, Norfolk, UK, 6-8 February 2023,
by kind permission of David and Beverley Aspinall

Produced by **Ben Parry**

24bit, 96kHz high resolution recording, editing and mastering by **David Jones** (Sonus Audio)

Album cover photo by **Greens87**, under licence from Shutterstock.com

Manuscript on page 6:

Paratum cor meum, SWV 257 by Heinrich Schütz (from *Symphoniae sacrae I, Op. 6*, pub. 1629)

Page 9, Heinrich Schütz by **Christoph Spätner**, c. 1660

Photos:

Page 21 by **Benjamin Durrant**

Page 23 by **Dan Bridge**

Pages 25 and 28 by **David Jones**

Page 27 by **Michael Hamilton**

Artwork by **David Murphy** (FHR)

FHR thanks Peter Bromley and Hayden Jones





This recording has been made possible with a grant from the Continuo Foundation and support from The Brook Street Band Trust. We would also like to thank all of our generous individual sponsors for their support:

Jane & Stephen Ainger	Ruth de Winter	Ina Keller	John Roche
Tom & Shelagh Allen	Denis & Linda de Winter	Emma Kirkby	Carlos Sánchez-García
Jonathan Allsopp	Ray & Alison de Winter	F. Gary Knapp	Neil Sansum
Martin Ashworth	Graham Du-Prat	Tom Lees	Stephen Saunders
Oliver Bannister	Richard Eteson	Ursula Leveaux	Jane Sebba
Sue & David Barlow	Andrew Fardell	Helen Lunt	Joanna Selborne
Andy Benstead	David Faure	Peter Macer	Selina Skipwith
Jonathan & Susan Bird	Sally & Michael Fowler	Tim & June Macer	Martin Smith
Mark Blatchly	Juliet Fraser	Carolyn Maddox	Kerry Sutaria
David & Anne Bristow	Mark Fuller	Katrina Makepeace-Lott	William Tait
Nigel Britten	Jonathan Geoghegan	Kit Martin	George Theo & Janey King
David Brown	Peter Gibley	Eva & Ray Orbach	Stephen Tilton
Sandy Burnett	Ruth Gibley	Jeannetta Orton	Neil Traynor
Emma Burridge	Lucy Goddard	Elizabeth Owen	Carlos Valero
Frank & Angela Capocci	Paul Godfrey	Liz Page	Steven Veeman
Chris Clark	Jo Goldsmith-Eteson	Freya Parry	Catherine Waddams & Morten Hviid
George Cook	Stephen Graebner	George Parry	John Weeks
Katy Cooper	Jack & Beryl Greeley	Imogen Parry	James Weeks
Rogers Covey-Crump	Kevin Greeley	Tom Parry	Tom Weisselberg
Susan Cox	Jonathan Haswell	Anthony Pleeth	Diane Winkleby
Marcus Davey	Jill & Victor Hoffbrand	Norman & Virginia Porter	Liz Wood
Robin & Ruth Davey	Dr A V Jones	Gabriele Reifenberg	Anne Woodhall
Solomon & Samson Davey	Rachel Jones	Johanna Riley	





Left to right:

**Lisete da Silva Bull, Kathryn Parry, Ben Parry, Emily Bannister, Lynda Sayce,
David de Winter, Tatty Theo, Rachel Harris and Carolyn Gibley**