

He is Music Director for New Chamber Opera. Steven has recorded a large number of CDs, most recently the second volume of Bach's harpsichord works for Chandos. BBC Music Magazine described it as "oozing virtuosic exuberance" and Gramophone Magazine said his previous recording, the Goldberg Variations, was "among the best". Steven is a regular member of the OAE education team, Professor of Harpsichord and Fortepiano at TrinityLaban Conservatoire of Music and Director of Development for the Finchcocks Collection of Historical Keyboard Instruments. This evening he is playing his new single manual Vater harpsichord.

The **London Bach Society** is the UK's premier Bach society, founded in 1946. A history of the Society is on the Society's website www.bachlive.co.uk. The Society's 25th Anniversary Bachfest this autumn (31 October-13 November) honours the city of Leipzig's 1000th anniversary. Details are also available on the website.

Langstone Court has belonged to the Jones family since 1794. The back of the house, with the farmhouse behind it, was an Elizabethan manor house in which the Gwilym family settled in the reign of Elizabeth I, though an exposed cruck beam shows that the core of the house is older. The William and Mary front was built in about 1700, by William Gwilym the younger, when J S Bach was 15. William Gwilym's grandson Robert married an Atherton heiress in 1738 and Robert's granddaughter, Henrietta Maria Atherton, sold the remaining Gwilym estates in Herefordshire to pay off debts. Revd Thomas Jones bought Langston-House, Langston Farm and Langston-Mill Farm. His eldest son, Revd John Jones, added the bow extension, in which this evening's concert takes place, in 1825.

Richard Hodgkinson, agent to Henrietta Maria Atherton and architect of the plan to sell off the Gwilym Herefordshire estates, muses about entertainment at Langston in his diary entry for 24 August 1795: "The spacious Hall & Parlour tell us that many a joyous Feast has here been held. That many a Bottle, & many a Cask of native Cyder, has here been quaffed, while, doubtless, Wit & Humour passed around." (from *A Lancashire Gentleman: The Letters and Journals of Richard Hodgkinson 1763-1847*)

The harp in the 1825 bow extension dates from the mid-19th century, made by S & P Erard, London, so presumably some music was made at Langstone in the Jones's time. This evening's recital launches a new era of music-making in the house.

BACH at LANGSTONE COURT

Saturday 6 June at 6.00pm

under the auspices of The London Bach Society



The Notebooks of Anna Magdalena Bach

KATE SEMMENS *soprano*

STEVEN DEVINE *harpsichord*

Aria: So oft ich meine Tobackspfeife BWV 515a	anon
Polonaise BWV Anh 123	C P E Bach (1714-1788)
Minuet in C Minor BWV Anh.121	anon
Aria di Giovannini: Wilst du dein Herz mir schenken BWV518	accomp by J S Bach
	(1685-1750)
Air in C minor (from French Suite No. 2 BWV813)	J S Bach
Aria: Gedenke doch, mein Geist, zurücke BWV 509	anon
French Suite No. 5 in G Major BWV 816	J S Bach
<i>Allemande, Courante, Sarabande, Gavotte, Bourrée, Loure, Gigue</i>	
Aria for Keyboard BWV 988 (appears later in Goldberg Variations, published 1741)	J S Bach
Polonaise in G major, BWV Anh. 130	?J A Hasse (1699-1783)
Recitative and Aria: "Schlummert ein.." (appears later in Cantata BWV 82, Leipzig 1727)	J S Bach
INTERVAL	
Fantasia (Sinfonia) in F Minor BWV 795	J S Bach
Aria: Warum betrübst du dich BWV 516	anon
Polonaise in F Major BWV Anh. 117a	anon
Aria: Gib dich zufrieden und sei stille BWV 512	J S Bach
Polonaise BWV Anh 128	anon
French Suite No. 4 in E flat Major BWV 815	J S Bach
<i>Allemande, Courante, Sarabande, Gavotte, Air, Minuet, Gigue</i>	
Aria: Bist du bei mir BWV 508	Melody by G H Stölzel (1690-1749)

This is a delicious recital comprising arias, keyboard suites and miniatures from one of the Notebooks Johann Sebastian Bach specially compiled for his devoted and very musical second wife, Anna Magdalena Bach. This two-volumed collection was assembled respectively at Cöthen in 1722 and at Leipzig in 1725, when Bach was two years into his post as Cantor and had been married to Anna Magdalena for four years. She was the daughter of J C Wilcke, court and field trumpeter at Weissenfels, and a

fine singer in her own right. She was of huge assistance to her husband, looking after his children (four had survived from his first marriage) and helping him copy out parts for performance. Fitting the London Bach Society's Leipzig-themed year, the second volume of 1725 provides the focus for this evening's programme.

As a good Lutheran, Bach attached as much importance to the musical provision for his family members as he did to the music he provided week in, week out, for others. Music-making in the family home was part and parcel of their daily lives. *Bach at Langstone Court* brings the spirit of Bach's family music-making into the present day – a family concert in a family home. The programme offers a glimpse into domestic music making in the Bach household: two suites (which later became French Suites) and other keyboard items – some by J S Bach, some by other composers – and examples of beautiful vocal items, including the famous Arias *Bist du bei mir* and *Schlummert ein*.

Kate Semmens is a soprano with a wide and varied career, singing in opera and on the concert platform. She has sung with some of the most eminent choirs and consorts including the Monteverdi Choir, Gabrieli Consort, Dunedin Consort, Eric Whitacre Singers and Brabant Ensemble. With these she has recorded several CDs and appeared in some of the world's major concert halls. In opera, Kate has played many roles including the title role in John Stanley's *'Teraminta'* for Opera Restor'd, Asteria in Handel's *'Tamerlano'*, the title role in Mozart's *'Il Re Pastore'* and has just completed a run of Haydn's *'L'infedelta Delusa'* playing the role of Sandrina, for New Chamber Opera. Kate has recently been working on a project based around Humperdink's *'Hansel and Gretel'* for Stanley Hall Opera. Kate particularly enjoys chamber music, performing with instrumentalist friends and colleagues and has been collaborating with harpsichordist Steven Devine in programmes based around the music of the pleasure gardens which they most recently presented at the British Library in conjunction with Cliff Eisen and Classical Opera Company. Kate is looking forward to a busy summer playing the part of Lena in Salieri's *'La Locandiera'* and recording with Andrew Parrott for the Tavener Consort.

Steven Devine is co-principal keyboard player with the Orchestra of the Age of Enlightenment, the harpsichordist with London Baroque and principal keyboard player for The Gonzaga Band, Apollo and Pan, and The Classical Opera Company. He has played and conducted in many of the world's major concert halls, and gives regular performances at the Royal Albert Hall.