

MUSIC IN THE VILLAGE

ST. MARY'S CHURCH,
WALTHAMSTOW

26th January 2012

Richard Latham *baritone*

Gail Hennessy *oboe*

Catherine Martin, Hilary Michael *violins*

Geoffrey Irwin *viola*

Emily Robinson *cello*

Masumi Yamamoto *harpsichord*

Peter McCarthy *violone grosso*



Baroque cantatas and sonatas

Suite à5 in F major

Ouverture - Aria - Menuet - Aria -
Gigue - Menuets 1& 2

Johann Fischer
(1646-after 1716)

Quadro in e minor

Andante - Allegro - Adagio - Allegro

Gottfried Heinrich Stölzel
(1690-1749)

Cantata: Meine Seele soll verzagen

Aria - Recitative - Aria -
[Arioso] - Aria

Georg Philipp Telemann
(1681-1767)

*****INTERVAL*****

Sonata à 4 in g minor

Adagio - Allegro - Largo - Allegro

Georg Frideric Handel
(1685-1759)

Cantata BWV82: Ich habe genug

Aria - Recitative - Aria -
Recitative - Aria

Johann Sebastian Bach
(1685-1750)

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Telemann Cantata: Meine Seele soll verzagen

Aria

Meine Seele soll verzagen
denn der Satan setzt an mich,
ach! Er hat erbärmiglich
das Gesichte Wund geschlagen.

Recitative

Gott, sei mir Sünder gnädig,
die Angst meines Hertzens ist groß,
führe mich aus meinen Nöthen.

Aria

Erbarme dich, du grosse Gott der Gnaden
und straff mich nicht nach meiner Missetat.
Viel tausend Schuld hab' ich mich geladen,

die dein Gericht und Zorn verdienet hat
jedoch verin was Reu und Büße spricht

verstoß mich nicht.

Arioso

Verstoß mich nicht von deinen Angesichte,
ich bin nicht werth,
ich bin ein Sünden Knecht,
geh' aber nicht ins Gerichte.
Ach, mache mich durch Christi Blut gerecht,
der Schatz ist ja vor mich
und alle Welt das löse Geldt.

Aria

Lobe den Herrn, meine Seele.
Und was in mir ist,
seinen heiligen Namen.
Lobe den Herrn, meine Seele,
und vergiß nicht,
was er dir guts gethan hat.
Der dir alle deine Sünden vergiebet,
und heilet alle deine Gebrechen.
Barmhertzig und gnädig ist der Herr,
geduldig, and von grosser Güte.
Lobe den Herrn, meine Seele.

Bach Cantata: Ich habe genug

Aria

Ich habe genug
Ich habe den Heiland, das
Hoffen der Frommen
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herz gedrückt;
Nun wünsch ich, noch heute mit Freuden
Von hinnen zu scheiden.

Aria

My soul should feel despair
for Satan has set upon me.
Alas! He has wretchedly beaten
my face raw.

Recitative

God be merciful to this sinner;
the fear in my heart is immense.
Lead me away from my distress.

Aria

Have mercy on me, great God of mercy
And do not punish me for my misdeeds.
I have burdened myself with many
thousand sins
which deserve your judgement and wrath,
Yet unite what remorse and
repentance entail.
Do not reject me.

Arioso

Do not shun me from your presence;
I am not worthy,
I am a servant of sin.
Do not pass your judgement.
Ah, make me just through Christ's blood.
This treasure is indeed for me,
And for the whole world the
redemptive price.

Aria

Praise the Lord, O my soul,
and all my innermost being,
Praise his holy name.
Praise the Lord, O my soul,
and forget not
all of his kindnesses to you.
He forgives all your sins
and heals your afflictions.
The Lord is compassionate and gracious,
Patient, and full of goodness.
Praise the Lord, O my soul.

Aria

It is enough,
I have taken the Saviour, the
hope of the righteous
into my eager arms;
It is enough!
I have beheld him,
my faith has pressed Jesus to my heart;
now I wish, this very day, with joy
to depart from here.

Recitative

Ich habe genug.
Mein Trost ist nur allein,
Dass Jesus mein und ich sein
eigen möchte sein,
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Lasst uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Kettern
Der Herr erretten;
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

Aria

Schlummert ein, ihr matten Augen
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Dass der Seele könnte taugen.
Hier muss ich das Elend bauen,
Aber dort, dort werd ich schauen
Süssen Friede, stille Ruh.

Recitative

Mien Gott! wenn kömmt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schosse ruhn?
Der Abscheid is gemacht,
Welt, gute Nacht!

Aria

Ich freue mich auf meinen Tod,
Ach, hätt er sich schon eingefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

Recitative

It is enough.
My comfort is this alone,
that Jesus is mine,
and I his own.
In faith I hold Him,
there I see, along with Simeon,
the joy of the life to come.
Let us follow Simeon!
Ah! if from the chains of my body
the Lord might rescue me;
Ah! if only it was time to depart,
with joy I would say to you, World,
It is enough.

Aria

Slumber, you weary eyes,
close softly in contentment!
World, I will remain here no longer,
I find nothing in you
pleasing to my soul.
Here I am resigned to misery,
but there, there I will feel
sweet peace, quiet rest.

Recitative

My God! When will I hear the call: "Now!"
Then I will depart in peace
and rest both here in the cool soil
and there within your bosom.
My departure is at hand,
O World, good night!

Aria

With gladness, I look forward to my death
Ah! if only it had already come.
The shall I escape all despair
That still enslaves me now on earth.

Richard Latham studied music at Cambridge and went on to train at the Royal Academy of Music and the Royal Scottish Academy of Music and Drama: whilst at the RSAMD he sang roles in Ariadne auf Naxos, Così fan Tutte, L'Amour des Trois Oranges and Les Dialogues des Carmélites. Since then Richard has covered Papageno for Garsington Opera, and appeared at Charles Court Opera, Edinburgh International Festival, Vignette Productions, Dartington Opera and Julita Festival Sweden as well as concert operatic appearances with the BBC Symphony Orchestra and Philharmonia. Other concert appearances have included Schumann's Scenes from Goethe's Faust with Choir of King's College Cambridge, the Faure Requiem with the Philharmonia and cantatas by Bach and his family with the Academy of Ancient Music at the Wigmore Hall. Future plans include the Fauré Requiem with the Southbank Sinfonia, reviving the role of Papageno at West Green Opera and L'Orfeo with La Nuova Musica.

Many fine musicians live in Walthamstow and, yet again, we have managed to put together an ensemble with a strong local connection. Masumi is currently engaged in research at York University and Emily had to move to a less expensive and salubrious location (Paris) - we can only sympathise with them.

Gail Hennessy was born in Wisconsin in the USA, and studied modern oboe at the University of Louisville before taking up a position as cor anglais player in North Carolina. 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, and studied baroque oboe with the late David Reichenberg through the Guildhall School of Music and Drama. She now plays and records with many of Britain's early music groups, including The Academy of Ancient Music, London Handel Orchestra, New London Consort, The Parley of Instruments, St. James's Baroque and Ex Cathedra, and also appears here and abroad as a soloist and in chamber music. She teaches at the Guildhall School of Music and Drama

and at the Royal College in London, at Birmingham Conservatoire, and at Dartington International Summer School and the Cambridge Early Music Summer School. Her highly acclaimed recordings of Bach sonatas and Vivaldi chamber music are available on the Signum label.

Catherine Martin read music at Oxford, completing her postgraduate at the Guildhall School of Music and Drama, London, studying the modern violin with David Takeno. Catherine enjoys a busy and varied career specialising particularly in baroque and classical repertoire. She is a member of the Salomon String Quartet, and leader of the Gabrieli Consort and Players. In the past year Catherine has appeared several times as guest leader of The English Concert, as well as concerto soloist with The Gabrieli Players. She appears on many recordings; for Deutsche Grammophon with The Gabrieli Consort and Players, EMI with Ensemble Galant, and Chandos with I Fagiolini. Catherine teaches at the Royal College of Music.

Scottish violinist and saxophonist **Hilary Michael** studied the violin with Richard Deakin and Martin Speake at the Royal Academy of Music, and baroque violin with Pavlo Beznosiuk as a postgraduate. At the RAM she won the Mica Comberti Bach Prize, performed Mendelssohn's Concerto in D minor for Violin and Strings and led the RAM Baroque Ensemble. For the past three years she has enjoyed a busy freelance career combining her interests of early music, jazz and folk, playing all over Europe with the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, the Orchestre Romantique et Revolutionnaire, the Avison Ensemble and the Gabrieli Consort and Players. Hilary recently performed to great acclaim at the Edinburgh Fringe, playing "The Great American Songbook" with her father Richard and cousin Paul.

Viola player **Geoffrey Irwin** studied at the Royal Academy of Music with Martin Outram and later at Guildhall School of Music and Drama with Jane Rogers. He has played with several leading early music groups, including Amsterdam Baroque Orchestra, The Gabrielli Consort, and the Orchestra of the Age of Enlightenment as part of the 'Anne and Peter Law OAE scheme'. He frequently plays with Benedict Hoffnung's orchestra Rinaldo Consort. As a chamber musician he is a member of Flackton Duo with harpsichordist Masumi Yamamoto, and plays with flute quartet Tromlitz Ensemble. As a 'modern' player he plays with Northern Lights Symphony Orchestra, and appears on the new music discs 'Big Noise', 'Gilbert and 'Wahoola'.

Cellist **Emily Robinson** studied at the Royal Academy of Music with Mats Lidström and Jennifer Ward Clarke. In 1998 she won a place in the class of baroque cellist, Jaap ter Linden, at the Royal Conservatoire in the Hague, assisted by a grant from the Countess of Munster Musical Trust. She completed her Masters degree in Historical Performance in 2003. While in Holland Emily founded the ensemble Opera Quarta, that won two international early music competitions: the premio Bonporti and the Van Wassenaer Concours. Their 2007 CD of works by Jean-Marie Leclair was awarded the Diapason d'Or. Returning to London, Emily played for the Orchestra of the Age of the Enlightenment, the Academy of Ancient Music and St. James's Baroque as well as many other groups and continued to perform on the continent with Les Muffati, Le Concert d'Astrée and Le Cercle de l'Harmonie.

Masumi Yamamoto was a prize winner at the International Harpsichord Competition in Bruges in 2007 and became the first Japanese harpsichordist to reach the finals in 21 years. She studied at the Queensland Conservatorium, Griffith University in Australia, and in the UK at the Royal Academy of Music and Trinity College of Music with James Johnstone. She has recently returned to studying for a PhD in Performance at the University of York. Since moving to the UK in 2001, Masumi has performed across the country as a soloist and continuo player with groups including My Lady's Chamber, Corona Baroque, Flackton Players and the International Baroque Players.

Peter McCarthy was 17 when he realised becoming a musician normally required learning an instrument: the accidental delivery of a double bass to his school proved decisive! Beaten into shape by Peter Leah in Huddersfield while studying music at Leeds University, he is now the bass player for the English Concert and St. James's Baroque (which he also manages), and occasionally assembles Gli Amici della Rana for his own projects. He begs, cajoles and browbeats colleagues into playing for Music in the Village.

OUR NEXT CONCERT ON February 23rd 2012: Virtuoso music for winds and piano,

Marios Agiros oboe, Ursula Leveaux bassoon & Caroline Clemmow piano play dramatic and atmospheric trios by Poulenc, Lalleit and Francaix: the bassoon sonata by Saint Saëns and the latest Music in the Village commission: "Uncoiling" for oboe and piano by Jennifer Fowler.

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Another date for your diary: our seventh concert for this season:
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