



# MUSIC IN THE VILLAGE

ST. MARY'S CHURCH,  
WALTHAMSTOW

21ST FEBRUARY 2008

Natalie Clifton-Griffith, soprano  
Gail Hennessy, baroque oboe  
Reiko Ichise, viola da gamba  
Terence Charlston, harpsichord

## Baroque Cantatas....And More!

Suite in e minor from "Consort for seaverall ffreinds" Matthew Locke  
Pavan - Almand - Courante - Ayre - (1621-77)  
Sarabande - Jigg

Two songs from Come ye Sons of Art Henry Purcell  
Bid the Virtues (1659-95)  
Sound the Trumpet

The Blessed Virgin's Expostulation Henry Purcell

Sonata in d minor for solo viola da gamba Carl Friedrich Abel  
[Arpeggio] - Adagio - Allegro (1723-87)

Cantata: Mi palpita il cor Georg Frideric Handel  
Recitative ed Arioso - Recit - (1685-1759)  
Aria:[Siciliana] - Recit - Aria:Allegro

\*\*\*\*\*INTERVAL\*\*\*\*\*

A River Rhian Samuel  
Prelude - Song - Postlude (b.1944)

(world premiere of our audience commission!)  
Music in the Village thanks the Britten Pears Foundation  
for assistance with this commission.

Voluntary in A minor, harpsichord solo Albertus Bryne  
(c.1621-1668)

Cantata: Acteon Joseph Bodin de Boismortier  
Recit - Air - Recit - Air - Recit - Air (1689-1755)

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Music in the Village thanks  
**WalthamSoft.com** for donating webspace and a lot of time to create our website:  
[www.WalthamSoft.com/VillageMusic](http://www.WalthamSoft.com/VillageMusic)

## Translation of Handel's cantata *Mi palpita il cor*

### Recitative ed arioso

My heart throbs, I know not why. My soul is agitated, I know not what makes it so.

### Recitative

Torment and jealousy, disdain, anguish and grief - what do you want from me?  
If you wish me to be a lover, a lover I will be, but, O God! do not kill me, for my heart,  
amid such pains, can no longer endure its chains.

### Aria

There are so many troubles in my breast, which of them is most tyrannous, I cannot say. I know well that I harbour a bitter grief, and that I am dying.

### Recit

Chloris, I complain about you, and about you, o god, son of Venus,  
who wounded my heart for one who does not know what love is.  
But, if with the same arrow you wounded her heart, I will complain no more,  
and reverent before your image, prostrate on the ground, humble, devout,  
I will worship the god who fulfilled my desire.

### Aria

If one day my cruel one loves me, then my heart will be content.  
What sorrow and torment are, my soul will no longer know.

## **A River** [Extracted from the poem 'A River' by Anne Stevenson]

The line between land and water  
Forms itself without thought.  
Land ends where on the river  
No one can walk,  
Though the deep, familiar  
Path looks hard as silver,  
Though land can be held there  
Firm in precise inversion  
As an eye holds rock.

Neither side of the river  
Is a mountain, and no mind  
Hesitates, moving from one  
Bank to the other,  
To cross the line.

.....  
At night the land slips softly  
Into the river in vague  
Columns of light, as the line  
Between land and water  
Forms in the eye  
Of any casual observer  
Who crosses the line  
Between himself and the object  
Ceaselessly, without thought.

### *Anne Stevenson*

Anne Stevenson, Poems 1955-2005 (Bloodaxe Books, 2005)

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## Translation of Boismortier cantata *Actéon*

### Recitatif

Deep in a valley shaded by cypress trees, beneath a cave where a stream murmurs forever fresh, Diana refreshes herself in the rippling waters of this grove; The breezes that dwell by this pleasant bank pressed close, anticipating her desires; they awakened nature to her wishes and seemed to unite in worshipping her beauty.

### Air

Flee, wild faun, away, frightful satyr! Diana dreads your amorous attentions. Gather round, ye Nyads, assist her desires. Come, young Dryads, mingle with the breezes, be in this glade lone witnesses to this sharing of her beauty.

### Recit

Meanwhile, the huntsmen of Climere's lover cooled their fiery breath, and the god, weary of lighting the world, drove his chariot towards those deep caves where each night he is received into the waves of Thetis (ie. the sun was setting), when Actéon, conqueror of a hundred wild beasts, burst upon the still air of these banks.

### Air

"Let the sound of the horn summon our huntsmen to these forests, Let us leave our bows and arrows, Let us spend this lovely night in the shade of these cypresses. Until the return of dawn, let's enjoy a sweet repose. Tomorrow the fiery hillsides will prepare us again for more glorious tasks.

### Recit

Heavens! While his horde abandon themselves to sleep, fate leads him into this charming valley and shows him the daughter of Latône (Diana) as she bathes. His sudden appearance startles the trembling goddess and scatters the nymphs; but this moment (so rich in excuses) is priceless beyond his knowing: shy Actéon, gaping at so much beauty, confines his bold indiscretion to contemplation; Diana at once decrees his disgrace, and hastening his regrets, delivers him to his own huntsmen in the form of a stag.

### Air

Lovers, when silence and mystery are in your favour, being bold is not to be bold enough. There are moments when nothing opposes you, and the more short-lived these moments are, the more you must exploit them.

*(translation by Rosalind Halton).*

Composer **Rhian Samuel** was born in Aberdare, Wales and educated in Britain and the USA. She has taught at the St Louis Conservatory of Music (USA) and Reading University and is currently Professor of Music at City University, London. Her orchestral music ranges from the 'Elegy-Symphony' (for the St Louis Symphony Orchestra, 1981) to 'Tirluniau/Landscapes', written for the BBC National Orchestra of Wales for the BBC Millennium Proms. Forthcoming premieres include 'Dance of the Curlews' for harp duo at the Duke's Hall, Royal Academy of Music on 7 March and 'Emerging (lightly)' for the chamber ensemble, Mobius, at the Wigmore Hall on 22 March. A CD of her chamber music, 'Rhian Samuel: Light and Water', was released on the Deux-Elles label in November 2007 (DX1128) to critical acclaim.

**Natalie Clifton-Griffith** was born in Cornwall and studied at The Birmingham Conservatoire and The Royal College of Music. She was a prize winner at Great Elm and The First London Handel Festival Singing Competition (2002). Natalie appears regularly as a soloist with The English Concert and Ex Cathedra on CD and concerts, including Lalande's *Dies Irae* (BBC Proms), Handel's *Solomon* and

Purcell's *Fairy Queen* (Symphony Hall). Also with CBSO Baroque Ensemble, Armonico Tributo and Philomela (Madrid and The Canary Islands) Other concert engagements have included Mendelssohn's *Midsummer Night's Dream* (CBSO), Canteloube's *Chants D'Auvergne*, Villa Lobos *Bachianas Brazileras V*, Paul Spicer's *Easter Oratorio* (ESO), John Joubert's *Wings of Faith* (CBSO) Orff's *Carmina Burana* (Birmingham Royal Ballet and English Symphony Orchestra) and *Mater Gloriosa* in Mahler's *Symphony No.8* (Symphony Hall). Operatic roles include *Timea (La Liberta Contenta)*, *Venus (Venus and Adonis)*, *Despina (Cosi fan Tutte)*, *Queen of Night (Magic Flute)* and *Princesse (L'Enfant et les Sortilleges)*. Natalie has recorded for EMI Classics, Hyperion, Archiv and Lammas(Karg-Elert) She recently appeared in an article for Early Music News- 'Rising Stars'. Future engagements include Canteloube's *Chants D'Auvergne*, Handel's *Messiah* at Gloucester and Exeter Cathedrals, Bach's *Cantata 150 Jauchzet Gott* and Haydn's *The Creation* at the St Davids Cathedral Festival 2008.

**Gail Hennessy** was born in Wisconsin, USA, and studied oboe in Louisville, Kentucky and historical performance at Washington University, before coming to Britain to study baroque oboe. Gail plays regularly with the Parley of Instruments, New London Consort, Ex Cathedra, St. James's Baroque and also appears as a soloist. She has made a solo record of Bach sonatas with Nicholas Parle and most recently a record of Vivaldi's solo and chamber music for oboe.

Tokyo-born gamba player **Reiko Ichise** came to the UK in 1991 after reading musicology at the Kunitachi College of Music. She studied with Richard Boothby at the Royal College of Music, where she is now a professor of viola da gamba. Reiko has performed throughout Europe and Japan, appearing in many prestigious venues. She is in great demand as a chamber musician and a member of leading ensembles including Passacaglia and Florilegium.

Born in Lancashire, **Terence Charlston** studied piano and organ in Oxford and London, specialising in early keyboard performance. As a solo harpsichordist and chamber musician he has toured all over the world and is well known to chamber music audiences, especially for his work with the quartet London Baroque with whom he gave over 400 concerts worldwide between 1995 and 2007. He has a wide interest in keyboard music of all periods and his harpsichord and organ recordings include music by Bach, Couperin, Rameau, Monza, Pasquini, Locke and Byrd. In addition to his performing, Terence is in great demand as a teacher. He founded the department of Historical Performance at the Royal Academy of Music and now teaches solo harpsichord and basso continuo at the Royal College of Music, London where he is professor of harpsichord and consultant for historical keyboard studies.

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OUR NEXT CONCERT: **March 27th 2008 The Fitzwilliam String Quartet** *Lucy Russell and Jonathan Sparey, violin; Alan George, viola,; Andrew Skidmore, cello.* The ravishing 2nd quartet by Borodin, Percy Grainger's *Molly on the Shore*, Puccini's haunting *Crisantemi* and a quartet by Vaughan Williams.

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