

MUSIC IN THE VILLAGE

ST. MARY'S CHURCH,
WALTHAMSTOW

14th January 2010

Gillian Keith, soprano
Gail Hennessy, oboe
Catherine Martin and Hilary Michael, violins
Geoffrey Irwin, viola
Katherine Sharman, cello
Masumi Yamamoto, harpsichord
Michael Brain, bassoon
Peter McCarthy, violone and violone grosso



A Feast of Baroque Music!

Quartet in G for 2 violins, cello and continuo
Allegro - Adagio - Allegro

Gottfried Heinrich Stölzel
(1668-1733)

Oboe concerto in d minor Op. 9, no. 2
Allegro e non presto - Adagio - Allegro

Tomaso Giovanni Albinoni
(1671-1751)

Wedding Cantata "Weichet nur, betrübte Schatten" BWV 202
Aria: Weichet nur - Recitativo - Aria: Phöbus eilt -
Recitativo - Aria: Wenn die Frühlingslufte streichen -
Recitativo - Aria: Sich üben im Lieben
Recitativo - Gavotte

Johann Sebastian Bach
1685-1750

***** Interval *****

Trio Sonata Op.1 no.12
Variations on "La Folia"

Antonio Lucio Vivaldi
(1678-1741)

Motet "Silete Venti" HWV 242
Symphonia - Accompagnato: Silete Venti - Aria: Dulcis amor -
Accompagnato: O fortunata anima
Aria: Date sera - Alleluia

George Frideric Handel
(1685-1759)

This concert is generously sponsored by
Apex Arts (The Arts Council for Waltham Forest),
WalthamSoft.com for donating webspace and time to create our website:
<http://villagemusic.walthamsoft.com>),

and by generous donations from June Buritsky, departing Walthamstow for other parts, in thanks for the great pleasure Music in the Village has given her; and also David Hall and Janet Wright in celebration of ten years of marriage!

Weichet nur, betrübte Schatten

Aria

Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust will der Brust
nichts als frohes Glück verstatten,
denn sie trägt Blumen zu.

Recit.

Die Welt wird wieder neu,
auf Bergen und in Gründen
will sich die Anmut doppelt schön verbinden,
der Tag ist von der Kälte frei.

Aria

Phöbus eilt mit schnellen Pferden
durch die neugeborne Welt.
Ja, weil sie ihm wohlgefällt,
will er selbst ein Buhler werden.

Recit.

Drum sucht Amor sein Vergnügen,
wenn Purpur in die Wiesen lacht,
wenn Florens Pracht sich herrlich macht,
und wenn in seinem Reich,
den schönen Blumen gleich,
auch Herzen feurig siegen.

Aria

Wenn die Frühlingslüfte streichen
und durch bunte Felder wehn,
pflegt auch Amor auszuschleichen,
um nach seinem Schmuck zu sehn,
welcher, glaubt man, dieser ist,
daß ein Herz das andre küßt.

Recit.

Und dieses ist das Glücke,
das durch ein hohes Gunstgeschicke
zwei Seelen einen Schmuck erlanget,
an dem viel Heil und Segen pranget.

Aria

Sich üben im Lieben,
in Scherzen sich Herzen
ist besser als Florens vergängliche Lust.
Hier quellen die Wellen,
hier lachen und wachen
die siegenden Palmen auf Lippen und Brust.

Recit.

So sei das Band der keuschen Liebe,
verlobte zwei,
von Unbestand des Wechsels frei!
Kein jäher Fall
noch Donnerknall
erschrecke die verliebten Triebe!

Gavotte

Sehet in Zufriedenheit
tausend helle Wohlfahrtstage,
daß bald bei der Folgezeit
eure Liebe Blumen trage!

Aria

Begone, gloomy shadows,
frost and wind, go to rest.
Spring's pleasure wishes our hearts
nothing but joyful good fortune,
for she comes bearing flowers

Recit.

The world becomes new again,
on hills and in dales
Beauty wants to unite to be doubly fair,
the day is free from cold.

Aria

Phoebus (the Sun) speeds with swift horses
o'er the newborn world.
Yes, because it pleases him so,
he, too, wants to be a lover.

Recit.

Therefore Cupid also seeks his own delight,
when purple laughs in the meadows,
when Spring's splendour becomes glorious,
and when in his kingdom,
like the beautiful flowers,
hearts are also victorious in their ardour.

Aria

When spring breezes blow
and waft through the colourful fields,
Love, too, habitually sneaks out
to see to his own adornment,
which, one thinks, is this:
that one heart kisses another.

Recit.

And this is the good fortune,
when through a gift from on high
two souls obtain one jewel,
which is resplendent with health and blessings.

Aria

To become adept in love,
to jest and caress,
is better than Spring's fleeting delight.
Here the waves well up,
here laugh and watch
the palms of victory on lips and breast.

Recit.

So may the bond of chaste love,
beloved pair,
be free from the fickleness of change!
May no sudden accident,
nor thunderclap
frighten your amorous desires!

Gavotte

May you see in contentment
a thousand bright and prosperous days,
so that soon, in the fullness of time,
your love may bear flowers!

Silete Venti

Symphonia - accompagnato.

Silete venti, nolite murmurare frondes,
quia anima mea dulcedine requiescit

Symphonia - accompagnato.

Be silent you winds, and do not murmur, you branches
because my soul is resting in sweetness

Aria.

Dulcis amor, Jesu care, quis non cupit te amare;
veni, transfige me
Si tu feris, non sunt clades:
tuae plagae sunt suaves, quia totus vivo in te.

Aria.

Sweet love, dear Jesus, who does not desire to love thee;
come, transfix me.
If you strike me, there are no injuries:
your strokes are sweet, because I live totally in you.

Accompangato

O fortunata anima, O jucundissimus triumphus,
O felicissima laetitia.

Accompangato

O blessed soul, O happiest triumph,
O most fortunate joy.

Aria.

Date certa, date flores:
me coronent vestri honores;
date palmas nobiles.
Surgent venti et beatae spirent almae
fortunatae auras coeli fulgidas.

Aria.

Give garlands, give flowers:
may your honours crown me;
give noble palms.
Let the winds arise and the blessed fortunate spirits
breath the resplendent breezes of heaven.

Alleluia.

Alleluia.

Canadian soprano **Gillian Keith**, winner of the Kathleen Ferrier Award in 2000, studied at McGill University in Montréal and at the Royal Academy of Music in London. She appears frequently with leading orchestras, ensembles and festivals world-wide, including The Sixteen, the RPO, English Baroque Soloists, CBSO, Toronto Symphony and the Handel & Haydn Society. Recent appearances include Haydn's *The Seasons* at Hereford Cathedral in the Three Choirs Festival, Mozart's *Mass in C minor* with The Sixteen, Handel arias with Classical Opera Company at The Wigmore Hall, *Silete Venti* and *Hercules* at the Handel in Oxford Festival, *Mahler 8* with the RPO, and Bach Cantatas in the London Bach Festival. Her recordings include Handel *Gloria* with John Eliot Gardiner for Philips, Debussy: *Early Songs* for Deux-Elles, Schubert Lieder for Marquis, Bach Cantatas for Gardiner on *Soli Deo Gloria* and *Ariadne auf Naxos* for Chandos. She made her mainstage debut at The Royal Opera as Zerbinetta (*Ariadne auf Naxos*). Also for Royal Opera she sang Tytania (*A Midsummer Night's Dream*). For English National Opera she has sung Pretty Polly in Birtwhistle's *Punch and Judy*, *St John Passion*, *King Arthur*, and Nannetta in *Falstaff*. Other roles include Tiny in *Paul Bunyan* (Bregenz), Ginevra in *Ariodante* (Halle), Elmira in *Croesus* (Opera North), (ENO), Silvia in *Ascanio in Alba* and Iole in *Hercules* (Buxton), Poppea (Boston Early Music Festival and Basel), Woodbird in *Siegfried*, Amore in Gluck's *Orfeo* and Poppea (Scottish Opera) and Diana Assassin *Tree* (ROH2 and Edinburgh Festival). In 2010 she will sing Lucinda *Don Chisciotte* for Netherlands Opera under Rene Jacobs and Zerbinetta for Welsh National Opera.

This season's engagements have included Purcell's *Fairy Queen* at the Edinburgh Festival, Bach's Cantata *Jauchzet Gott* at the Royal Academy of Music, Handel's *Messiah* in Washington Cathedral, Mozart's *Mass in C Minor* in Boston's Symphony Hall, Bach's *B Minor Mass* with The Sixteen at the Barbican, and Zerbinetta at Opera de Oviedo. Gillian lives in Walthamstow.

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. Gail lives in Walthamstow.

Catherine Martin read music at Oxford, followed by 2 years at the Guildhall School of Music and Drama on the Advanced Solo Studies course, and it was only after graduating that she realised she wanted to play the baroque violin. Now leader of the Gabrieli Consort and Players and the Early Opera Company Orchestra, Catherine enjoys a busy and varied career playing music from Monteverdi to Brahms on gut strings. She was the on-stage solo violin in Glyndebourne's production of *Giulio Cesare* last summer, and is in demand as guest director and leader in the UK and abroad. Catherine lives in Walthamstow.

Scottish violinist, **Hilary Michael** graduated from the Royal Academy of Music in 2008 after gaining a 1st class Bmus (hons), and then specialising in Baroque violin with Pavlo Besnosiuk for a 2 year PGDip. Whilst at the RAM she won the Mica Comberti Bach Prize, performed Mendelssohn's Concerto in D minor for Violin and Strings with the Becket Ensemble and David Watkin and led the RAM Baroque Ensemble. Since leaving, Hilary has been a participant on the Law Experience Scheme with the Orchestra of the Age of Enlightenment, as well as playing as a member touring Europe with Simon Rattle. She has also played variously with the Academy of Ancient Music, the Avison Ensemble, La Serenissima, and will play with the Orchestra Revolutionnaire et Romantique as an apprentice at the Opera Comique in Paris this coming June. Hilary lives in Walthamstow.

Geoffrey Irwin studied viola at the Royal Academy of Music and baroque viola at Guildhall School of Music and Drama with Jane Rogers. He has played with Amsterdam Baroque Orchestra, The Wallfisch Band and Armonico Consort. Last year Geoffrey was chosen to participate in the Anne and Peter Law OAE experience and played in several concerts with the Orchestra of the Age of Enlightenment. He also manages Guildhall Grads Baroque Orchestra who recently played in the Barbican and St John's Smith Square. A keen fan of contemporary music, Geoffrey has given the first performances of three works by Simon Speare, and appears on the New Music CDs *Big Noise* and *Gilbert*. Geoffrey lives in Walthamstow.

Katherine Sharman was born in New Zealand and came to London as the recipient of a New Zealand Arts Council grant in 1983. She studied with several teachers including Tanya Prochazka, Steven Isserlis, Jennifer Ward-Clarke and Anner Bylisma. Katherine is now based in the UK and performs a wide variety of solo and chamber music. She is principal cellist for the London Handel Orchestra, and has also played continuo cello regularly with many other orchestras, including the Orchestra of the Age of Enlightenment, the Gabrieli Consort and Players, the Kings Consort, and the Academy of Ancient Music. With these groups she has toured worldwide and taken part in many recordings.

Michael Brain, nephew of Dennis Brain, was a chorister at Westminster Abbey. He studied oboe with Lady Barbirolli and Janet Craxton. He now plays baroque bassoon with Ex Cathedra, Musica Donum Dei, Charivari Agreeable and St. James's Baroque as well specialising in renaissance wind instruments, including shawm, and dulcian. For 10 years he was a member of the City Waites. A teacher for 38 years, his expertise with tubes has now extended to working outside music as a plumber between engagements.

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. Lack of competition made the double bass an attractive choice. Studies at Leeds University and bass lessons in Huddersfield with Peter Leah led to an abiding passion for the history of the his instrument. 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. In his spare time he begs, cajoles and browbeats his colleagues into playing for Music in the Village. Peter also lives in Walthamstow!

OUR NEXT CONCERT ON **February 18th 2010**: the world's most celebrated harpsichordist, Trevor Pinnock, returns to Music in the Village with a programme of music by Froberger, J. S. Bach, François Couperin and Rameau.

These programme notes are sponsored by MATTHEW WING,

Maker Restorer and Dealer of Fine Violins, Violas, 'Cellos and Bows.

Best quality bow repairs now available. 63 Orford Rd. Walthamstow, London E17 9NJ

Tel: 020 8509 2726 mwingviolins@hotmail.com Tues. to Fri. 10 - 5 by appointment

A new date for your diary! May 27th 2010. Extra concert!

Ciaccona:

Katy Bircher, baroque flute; James Johnstone, harpsichord, Reiko Ichise, viola da gamba.
Luscious music of the French Baroque and more!