

MUSIC IN THE VILLAGE

ST. MARY'S CHURCH,
WALTHAMSTOW

7th May, 2009

James Bowman

with

Gli Amici della Rana

Peter McCarthy, basso di viola; Robert Howarth. harpsichord and organ;
Joanne Miller, tenor; Hazel Brooks, viola;
Theresa Caudle, viola/violin, and Miki Takahashi, violin.



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| Sonata a 5 con basso continuo, in C major | Heinrich Bach
(1615-92) |
| Cantata "Jesu, meine Freud und Lust" | Deitrich Buxtehude
(1637-1707) |
| Lamento for Ferdinand III (1657) | Johann Heinrich Schmelzer
(c.1620-80) |
| Battaglia (1659) | Cyriacus Wilche
(c.1620-67) |
| Sacred concerto "Erbarm dich, mein Herr Gott" | Heinrich Schütz
(1585-1672) |
| ***** Interval***** | |
| Sonata a 5 con basso continuo, in F major | Heinrich Bach |
| Sacred concerto "Wass betrübst du dich, meine Seele" | Christoph Bernhard
(1627-92) |
| Fechtschule | Schmelzer |
| Aria 1 - Aria 2 - Sarabande - Courente - Fechtschule - Bader aria | |
| Serenada | Heinrich Ignaz Franz Biber
(1644-1704) |
| Serenada - Allamanda - Aria -
Ciacona (Der Nachtwächter) - Gavotte - Retirada | |
| Lamento "Ach, dass ich Wassers gnug hätte" | Heinrich Bach
<i>Attributed to Johann Christoph Bach by C. P. E Bach</i> |

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James Bowman has been one of the world's leading Counter tenors for over forty years; his career spans Opera, Oratorio, Contemporary music and solo recitals. He began singing as a Chorister at Ely Cathedral and later entered New College, Oxford with a Choral scholarship. After leaving Oxford, he joined the choir of Westminster Abbey.

As the result of an audition, he was invited by Benjamin Britten to sing at the opening concert of the new Queen Elizabeth Hall in London in March 1967, and this marked his London debut. He was soon in demand on both the Opera stage and the concert platform, appearing at the Aldeburgh Festival and Sadlers Wells in 1967 ('A Midsummer Night's Dream'), at Glyndebourne in 1970 ('La Calisto'), the English National Opera in 1971 ('Semele') and the Royal Opera in 1977 ('Taverner').

Among his numerous opera engagements abroad, mention should be made of Paris (L'Opera, L'Opera Comique, Le Theatre du Chatelet, Le Theatre des Champs Elysees), La Scala, Milan, La Fenice, Venice and the Festival of Aix-en-Provence. In Australia he has appeared at the Sydney and Melbourne Opera houses and in the USA at Dallas, Wolftrap, San Francisco and Santa Fe.

His concert career is equally wide-ranging. In Europe he is well known as a recitalist, with a large following. He has sung at every major festival in France and in 1992 the French government honoured him with admission to 'L'Ordre des Arts et des Lettres'. In the same year he was awarded the Medal of Honour of the City of Paris.

James has made over 150 recordings with all the major record labels, under such directors as Britten, Harnoncourt, Mackerras, Leppard, Hogwood, Bruggen and Pinnock. He has recorded 'Messiah' four times, with Willcocks, Koopman, Dorati and Parrott. Many of his recordings have been with The King's Consort for Hyperion, recording all the Purcell Odes, Church music and Solo songs, as well as various solo discs of music by Bach, Handel, Vivaldi, Pergolesi, Hasse, Domenico Scarlatti and Dowland.

James has given the world premiere of many important contemporary compositions, including works by Benjamin Britten, Michael Tippett, Peter Maxwell Davies, Richard Rodney Bennett, Robin Holloway, Geoffrey Burgon, Michael Nyman, Alan Ridout and Tariq O'Regan.

In May 1996 he received the Honorary Degree of Doctor of Music from the University of Newcastle upon Tyne, and was made CBE in the 1997 Queen's Birthday Honours. He is also an Honorary Fellow of New College, Oxford and in October 2000 became a Gentleman of Her Majesty's Chapel Royal, St. James's Palace.

Born in Japan, **Miki Takahashi** graduated from Toho Music High School and studied at Toho-Gakuen University of Music with Kohichiro Harada. In 1998, Miki moved to Toronto to study with Professor Lorand Fenyves, and graduated from the Glenn Gould, also obtaining an Advanced Certificate at the University of Toronto. Since 2002 Miki turned to the baroque violin, and studied with Kevin Mallon (Tafelmusik). Moving to Berlin in 2003, she completed her Concertexamen in baroque violin at the University of Arts in Berlin under the instruction of Irmgard Huntgeburth.

In 2005, Miki won the first prize, and special prize, for ornamentation at the Third International Telemann Competition in Magdeburg, as well as the first prize (and audience prize) at the International Music Competition Musica Antiqua in Bruges. In the same year Miki was accepted onto the Academia Montis Regalis as concertmistress. Miki has made solo appearance with various ensembles including Musica Fiorita, Leipziger Barockorchester, Il Gardelino and worked extensively with the majority of Europe's early music luminaries.

Theresa Caudle's career started on the cornett as a teenager, as leader of The London Cornett and Sackbut Ensemble. She subsequently became increasingly active as a baroque violinist, playing with many of the leading period-instrument ensembles in the UK, such as The English Concert, The English Baroque Soloists and The Brandenburg Consort. One of her main commitments has been to The Parley of Instruments, of which she was a principal member for twenty-five years and with which she made over fifty recordings. She directs her own ensemble, Canzona, as well as leading several other baroque orchestras on a freelance basis, and has coached at The Royal Academy of Music, Birmingham University and on several courses including Jackdaws, Benslow and The Oxford Baroque Week.

Hazel Brooks studied at Clare College, Cambridge. After graduation she went on to study the violin at the Hochschule für Musik und Theater in Leipzig, and the Guildhall School of Music in London, where she specialised in early music. Here she won the Christopher Kite Memorial Prize and the Bankers Trust Pyramid Award, and she was a finalist in the international competitions in York and Antwerp.

As a baroque violinist, Hazel now works regularly as a recitalist and in chamber ensembles including Duo Dorado, the Brook Street Band and the Sweelinck Ensemble. Solo recital venues have ranged from the South Bank Centre in London and St George's Brandon Hill, to the Barcelona Early Music Festival. Hazel also performs in orchestras, often as a leader, and enjoys appearing as a concerto soloist. Hazel also has

an interest in unusual instruments and her recitals often include the viola d'amore. She is much in demand as a medieval-fiddle specialist throughout Europe and America, and has released recordings with the Boston Camerata, USA (Warner Classics) and duo Trobairitz (Hyperion). She is currently involved in a project combining Western and Moroccan musicians. Hazel has taught at the Guildhall and Trinity College of Music. Born and brought up in Scotland, **Joanne Miller** completed her undergraduate studies at the Royal Scottish Academy of Music and Drama before being awarded the Henry Dixon Scholarship in 2006 to study Historical Performance at the Royal Academy of Music, London. Since graduating Joanne has been freelancing regularly both in and around London and in Scotland. As a keen performer of chamber music she regularly gives concerts with the ensembles Spiritato! and The Little Baroque Co. as well as her piano quartet. Joanne has also played with the Britten-Pears Baroque Orchestra and Scottish Opera and has recently been appointed principal viola of the European Union Baroque Orchestra for their 2009 season.

Robert Howarth studied music at the University of York where he won the department prize for his outstanding musical contribution. Since his graduation, he has become one of Britain's finest harpsichordists and is now a Principal with the Orchestra of the Age of Enlightenment. He conducted a Monteverdi cycle for Graham Vick and the Birmingham Opera Company which culminated in highly acclaimed performances of *Ulisse* in 2005. In 2006 he conducted Monteverdi's *L'Orfeo* and Handel's *Tolomeo* for English Touring Opera and assisted on a new production of Handel's *Orlando* in Munich. In the late autumn of 2006 he also conducted *Ulisse* for Welsh National Opera.

As a soloist he has played concertos with the Orchestra of the Age of Enlightenment under Frans Bruggen in Spain and England, and with *La Serenissima* in Mexico and England. Robert is also in demand as a choir director and has been chorus master for Sir Simon Rattle and has been appointed assistant musical director of English Voices.

Peter McCarthy was advised, at the age of 17, that his ambition to become a musician would be helped by 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 early manifestations of the his instrument. Now the bass player for the English Concert and St. James's Baroque, he also manages St. James's Baroque, and occasionally assembles Gli Amici della Rana for his own projects.

Dietrich Buxtehude.

Jesu meine Freud und Lust
Jesu, Du mienSpeis und Kost
Jesu, meine Seligkeit
Jesus, Trost in allem Leid,

Jesus, my joy and pleasure
Jesus, my meat and drink
Jesus, my salvation
Jesus, consolation in pain

Jesu, meiner Seelen Sonn,
Jesu. meines Geistes Wonn
Jesu, meine Kron und Lohn
Jesu, Du mein Gnadenthron

Jesus, son of my soul
Jesus, joy of my spirit
Jesus, my crown and reward
Jesus, my throne of mercy

Jesu, meine Zuversicht,
Jesu, meiner Augen Licht
der Du leitest meinen Sinn,
dass ich Dich recht liebgewinn.

Jesus, my trust,
Jesus, the light of my eyes,
who leads my mind,
so that I can love you.

Jesu, süsßer Nektarfluss,
Jesu, trauter Liebeskuss,
meine Hoffnung und mein Teil,
mein Erreter und mein Heil.

Jesus, sweet river of nectar
Jesus, dear love's kiss,
my hope and my portion,
my saviour and my wellbeing.

Jesu, meine Himmelpfort,
meine Hilf an allem Ort,
meine Zuflucht und mein Freund,
mein Beschützer vor dem Feind.

Jesus, my door to heaven,
my help in every place,
my refuge and my friend,
protector from my enemies.

Jesu, meine Seligkeit,
und mein Glückindieser Zeit,
mein gewünschtes Paradies,
mein Erheber, Ruhm und Preis.

Jesus, my salvation,
my fortune in this time,
my wished-for Paradise,
my elevations glory and reward.

Jesu, unerschaffnes Gut,
Jesu, komm in mein Gemüt,
lass uns ungeschieden sein,
aller liebstes Jesulein. Amen.

Jesus, my created good,
Jesus, come into my mind,
let us be inseparable,
most beloved little Jesus. Amen.

Heinrich Schütz.

Erbarm dich mein, O Herre Gott,
nach deiner grossen Barmherzigkeit,
wasch ab, mach rein, mein Missetat,
ich erkenn' mein' Sünd' und ist mir leid
allein ich dir gesündigtet hab'
das ist wider mich stetiglich,
das Bös'voir dir kann nicht bestehn,
du bleibst gerecht, ob man urteilt dich.

Have mercy, O my Lord,
and spare me in the great charity,
wash from me, Lord, the stain of guilt,
for my sinfulness distresseth me,
against thee, Lord, have I offended,
and guilt doth stain me through and through.
but evil ways can ne'er prevail,
though man be false, thou are ever true.

Christoph Bernhard

Wass betrübst du dich, meine Seele,
und bist du so unruhig in mir?
Harre auf Gott! Denn ich werde ihm noch danken,
dass er meines Angesichts Hulfe, und mein Gott ist.

Why art thou cast down, O my Soul?
And why art Thou disquieted within me?
Hope in God: for I shall yet praise him.
who is the health of my countenance, and my God.

Heinrich Biber. Der Nactwächter.

Lost ihr Herrn, undt last euch sogn,
der Hammer der hat neyne [Zehne] gschlagen,
hüets Feyer, hüets Wohl,
undt lobet Gott den Herrn,
undt unser liebe Frau.

Listen, you men, to what I'm saying,
the hammer has struck nine [ten],
Guard your fires, guard them well,
and praise God the Lord,
and our beloved Lady.

Heinrich Bach.

Ach, dass ich Wassers gnug hätte in meinem Haupte,
und meine Augen Tränenquellen wären,
dass ich Tag und Nacht beweinen könnte meine Sünde!

O, that I had tears enough in this head of mine,
and that mine eyes were springs of living water,
that by day and night I might lament my
transgressions!

Meine Sünden gehen über mein Haupt,
Wie eine schwere Last sind sie mir zu schwer worden,
darum weine ich so
und meine beiden Augen fliessen mit Wasser,
meines Seufzens ist viel, und mein Herz ist betrübet,
denn der Herr hat mich voll Jammers gemacht,
am Tage seines grimmigen Zorns.

For my sins are passed over my head,
And like a burden do all my sins weigh heavily,
wherefore weep I full sore,
and both mine eyes do run down with water,
my sighing is great and my hear is oppressed,
for the Lord hath stricken me with anguish,
in the day of his vengeance and wrath.

HIGHLIGHTS FOR NEXT SEASON (under construction)

February 18th 2010 - Trevor Pinnock plays the Goldberg Variations

Next years audience commission: the Lendvai String Trio play a new work by
Cecilia McDowall.

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concert late September/early October

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