

HANBARNE BAROQUE ENSEMBLE

AT ST STEPHEN'S CHURCH

GLOUCESTER ROAD

LONDON SW7



A sixteenth-century painting by Michael van Cuxie of St. Cecilia, patron saint of music.



Cecilia, Saint Patron saint of music and musicians, her feast day being on 22 November. She is believed to have been martyred by Marcus Aurelius towards the end of the second century AD and her relics now lie beneath the high altar of Santa Caecilia in Rome. Her connection with music is problematical, but may be related to tales of her defiance of her persecutors by praising God in song and the playing of instruments – in her case, according to so many paintings and stained-glass windows, the organ: there is a representation of this on an outside wall of the Royal College of Organists in London.





**COLUMBIA BEACH RESORT
PISSOURI**

Sunday 12th October 2003 at 11.30 am

PAPHOS MUSIC FORUM
presents

Hanbarne Baroque Ensemble
"MUSIC FOR A WHILE"

PURCELL	"Music for a while" "What shall I do?"
D. GABRIELLI	Cello Sonata in C major
PURCELL	"Evening Hymn" "If music be the food of love"
CORELLI	Sonata in D major - Opus 5, No. 1
LOTTI	"Pur dicesti, O bocca bella"
CACCINI	"Amarilli, mia bella"
PAISIELLO	"Nel cor più non mi sento"
D. GABRIELLI	Cello Sonata in A major
PEPUSCH	"The Spring" - cantata

Glenn Kesby ~ counter tenor
Katarina Bengtson ~ baroque violin
Caroline Ritchie ~ baroque cello
Edita Keglerova ~ harpsichord

ADMISSION by PROGRAMME £3

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PURCELL

**"Music for a while"
"What shall I do?"**

Henry PURCELL (1659-1695) ranks among the top English composers of all time. His compositions combined elements of the French and Italian baroque and traditional English musical forms.

Born in Westminster, Purcell was the son of a court musician and became a chorister in the Chapel Royal. He went on to be appointed composer for the court violins, organist for Westminster Abbey and the Chapel Royal and composer to the King's Musick. Purcell wrote ceremonial odes and anthems for royal events, and composed for the stage, church, and home. He died in London in 1695, and was buried under the organ in Westminster Abbey.

Text: from *Oedipus*, Z583 (1692)

Music for a while shall all your cares beguile; wond'ring how your pains were eas'd, and disdain'g to be pleas'd, till Alecto free the dead from their eternal bands, till the snakes drop from her head, and the whip from out her hands.

Purcell was famous for his theatrical music but surprisingly only wrote one true opera - *Dido and Aeneas* - his other theatrical music was written as incidental music, airs and scenes for plays of the day, most famously *The Fairy Queen* and *King Arthur*. *What shall I do?* is from the incidental music to *The Prophetess (or The History of Dioclesian)*.

Text:

What shall I do to show how much I love her? How many millions of sighs can suffice? That which wins others' hearts never can move her, those common methods of love she'll despise. I will love more than man ever loved before me; gaze on her all the day and melt all the night; till for her own sake at last she'll implore me to love her less to preserve our delight.

Since gods themselves could not ever be loving, men must have breathing recruits for new joys. I wish my love would be ever improving, though eager love, more than sorrow, destroys. In fair Aurelia's arms leave me expiring to be embalm'd by the sweets of her breath. Till the last moment I'll still be desiring; never had hero so glorious a death.



D. GABRIELLI *Cello Sonata in C major*

Domenico GABRIELLI (1651-1690), a native of Bologna, studied with Legrez and worked as a cellist in the Capella Musicale of San Petrono in Bologna, where his prowess on the instrument earned him the affectionate nickname "Mingghino dal violoncello" (the little cello player). Although he wrote a dozen operas and a variety of vocal music, both sacred and secular, it is his works for cello that are regarded as most important today in their emancipation of the cello as a solo instrument. The cello had only recently evolved out of the larger "violone" and the "violoncino" into a defined size, thanks to the development in Bologna in the 1660's of a metal wire wound gut string, which allowed for a greater agility of playing and a purer tone quality. The cello is therefore heard for the first time as a soloist, giving a clear example both of its own capabilities and of the beauty of the early Italian sonata writing.

PURCELL *"Evening Hymn"*
"If music be the food of love"

Text: from *Harmonia Sacra*
*Now that the sun hath veiled his light, and bid the world
goodnight, to the soft bed my body I dispose, but where
shall my soul repose? Dear God, even in thy arms. And
can there be any so sweet security? Then to thy rest, O my
soul, and singing, praise the mercy that prolongs thy days.
Hallelujah!*

Text:
*If music be the food of love, sing on till I am fill'd with joy;
for then my list'ning soul you move to pleasures that can
never cloy. Your eyes, your mien, your tongue declare that
you are music ev'rywhere.*

*Pleasures invade both eye and ear, so fierce the transports
are, they wound, and all my senses feasted are, Tho' yet
the treat is only sound, sure I must perish by your charms,
unless you save me in your arms.*

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CORELLI***Sonata in D major - Opus 5, No.1
for Violin and Violincello or Cembalo***

- 1 **Grave**
- 2 **Allegro**
- 3 **Vivace**
- 4 **Adagio**
- 5 **Vivace**

Arcangelo CORELLI (1653-1713) – One of the few people who left a description of Corelli to the afterworld was his good friend, G.F. Handel, who described him as “a man always dressed in black, collecting paintings for which he never paid.”

Corelli was born in Fusignano, Italy, and despite growing up in a family not of musicians but of landowners began to study the violin at a young age, developed successfully and by 1679 was leading Roman orchestras, had entered the service of exiled Queen Christina of Sweden, and was travelling to France, Spain and Germany.

Corelli's works were extremely popular all over Europe and the publishers couldn't make copies fast enough. They were played everywhere and used for practice material by students of teachers like Tartini, and as models for composing. But Corelli only ever wrote five opuses: Op. 1-4 were trio sonatas in church or chamber style and Op. 5 sonatas for violin and violone (violoncello) and cembalo (harpsichord). The reason could be that he was very busy performing and teaching, but also that he always tried his works out in public, and corrected and perfected them before he let them be published.

Opus 5 was published in 1700 and of its 12 sonatas the first six have an ornamented version, probably notated by Corelli himself, to show the player how he would, or would like us to, ornament it.



LOTTI
CACCINI
PAISIELLO

"Pur dicesti, O bocca bella"
"Amarilli, mia bella"
"Nel cor più non mi sento"

The foundations of bel canto lie in the repertoire of Italian seventeenth- and eighteenth-century song known to singing students as *Arie Antiche*. "These songs are notable for their clearness and simplicity of form, depth of feeling, and a suave serenity". "The singing must be simple, unaffected, tranquil, legato." (composer/musicologist Parisotti)

The career of Antonio LOTTI (1667-1740) was centred in Venice, where he started as a singer at St. Mark's Basilica and later became *maestro di cappella*. His prolific output of vocal music (secular and sacred) was highly regarded for its elegance and craftsmanship. The aria *Pur dicesti, o bocca bella* is characterized by lively rhythms and a playful sensuality.

Text: *O beautiful mouth, you have uttered that dear gentle 'yes' which is my entire delight. To honour his splendour love opened the sweet fountain of pleasure with a kiss.*

Giulio CACCINI (1551-1618) was an Italian singer, composer, and lutenist. He began his singing career in Florence c.1565. From 1595 to 1600 Caccini worked in Genoa, returning to Florence on receiving a commission to compose the opera *Il rapimento di Cefalo*, performed in Florence in 1600 for the wedding of Maria de' Medici to Henri IV of France. He published sets of canzonets and madrigals in *Le nuove musiche* 1602, marking the change to the monodic style (music with only one melodic line). His daughter Francesca was also a celebrated singer and composer. He was also known as a magnificent gardener!

Text: *Amaryllis, my beloved, you are my heart's sweet desire, don't you believe that I love you? Believe it, and if you are afraid, it is not worth doubting. Open my breast and you will see written on my heart: 'Amaryllis is my love'.*

Giovanni PAISIELLO (1740-1816) was born in Roccaforzata. He became a leading composer of comic operas and succeeded Traetta as the court composer in St. Petersburg. After moving from Russia he spent many years in Vienna and later died in Naples.

Text: *I no longer feel the sparkle of youth in my heart; Love, it is your fault, you are the cause of my torment. You sting me, poke me, pinch me and bite me. Alas, what is this?*

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D. GABRIELLI *Cello Sonata in A major*

PEPUSCH *"The Spring" - cantata*

Johann Christoph PEPUSCH (1667-1752), born in Berlin, was a composer, author, conductor and organist. He settled in London in 1704. Pepusch played viola and harpsichord in the Drury Lane orchestra and was one of the founders of the Academy of Ancient Music. From 1715 he composed music for operas and masques at Drury Lane and Lincoln's Inn Theatre. It is believed that he probably composed the overture for Gay's *The Beggar's Opera* (1728), but there is no evidence that he arranged the airs. *The Spring* forms part of Six English Cantatas written by Pepusch in 1711.

Text: Poetry by John Hughes

Aria *Fragrant Flora, Hast appear! Goddess of the youthful year, Zephir gently courts thee now. On thy buds of Roses playing, all thy breathing sweets displaying hark his am'rous breezes blow!*

Recit *Thus on a fruitful Hill in the fair Bloom of Spring, the tuneful Collinet his voice did raise, the Vales remurmur'd with his Lays, and list'ning Birds hung hov'ring on the wing; in whisp'ring sighs soft Zephir by him flew, while thus the Shepherd did his song renew!*

Aria *Love and Pleasures gaily flowing come this charming Season grace! Smile ye Fair your Joys bestowing, Spring and Youth will soon be going, seize the Blessings e're they pass.*



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Since re-entering as a baroque violinist at RAM Katarina has worked with artists including Jordi Savall, Elizabeth Wallfish, Lisa Besuzink and Sir Roger Norrington. She has also, as a freelance musician, played and toured with The Sixteen and La Serenissima and recently performed (and later recorded) a Vivaldi programme with the latter in Queen Elizabeth Hall.

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EDITA KEGLEROVA (harpsichord) was born in Czech Republic and studied harpsichord and piano at the Conservatory in Pilsen with Vera Mullerova. She then went to the Academy of Performing Arts in Prague and won a Master's degree with Professor Giedre-Luksaite; after which she studied at the Royal Conservatory in the Hague with Professor J. Ogg for a Second Phase degree.

Edita has performed both solo and with chamber ensembles and orchestras in Prague, and with the Czech Philharmonic Orchestra in Germany and Austria.

She has also taught in music schools in Prague, and has done several masterclasses in Italy, Austria, Prague and in Holland with B. van Asperen, and in France with Kenneth Gilbert. Edita was awarded a scholarship to study at the Royal Academy of Music in London last year and is currently teaching at Prague University.

PAPHOS MUSIC FORUM is a non-profit making organisation with the charitable objects of publicising and promoting concerts of serious music in the Paphos District. If you wish to be added to their email or fax lists for concert information please give your details to the concert organisers or phone 26652437 or email willis@cytanet.cy



EN PLO HALL, PAPHOS HARBOUR

Sat. 11th October 2003 at 6.30 pm

PAPHOS MUSIC FORUM

*With the support of Paphos Municipality
presents*

**Hanbarne Baroque Ensemble
A FEAST FOR THE SENSES**

GIORDANI	"Caro mio ben"
CALDARA	"Selve amiche"
PAISIELLO	"Nel cor più non mi sento"
BIBER	Passacaglia for unaccompanied violin
GEMINIANI	Sonata in C major - Opus 5 No. 3
BONONCINI/ GREBER	"Fuori di sua capanna" - cantata
~ INTERVAL ~	
DOWLAND	"Fine knacks for ladies"
JONES	"Go to bed, sweet muse"
CAMPION	"Shall I come, sweet Love, to thee?"
DOWLAND	"Come again"
HANDEL	Sonata in A major - Opus 1 No. 14
HANDEL	"Mi palpita il cor" - cantata

Glenn Kesby ~ counter tenor

Katarina Bengtson ~ baroque violin

Caroline Ritchie ~ baroque cello

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GIORDANI	<i>"Caro mio ben"</i>
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The foundations of bel canto lie in the repertoire of Italian seventeenth- and eighteenth-century song known to singing students as Arie Antiche. The role of this repertoire was established in the 1880s by the Roman composer-musicologist Alessandro Parisotti who published editions with his own piano accompaniments. For him these songs were notable for their "clearness and simplicity of form, depth of feeling, and a suave serenity". "The singing must be simple, unaffected, tranquil, legato."

Giuseppe GIORDANI (1745-1798) was born to singer and composer Carmine Giordani and studied music at the Conservatory of Loreto, Naples. He became the Master of Music at Fermo Cathedral in 1791. During his life he wrote over 30 operas and oratorios. *Caro mio ben* is perhaps the most well known aria from the Arie Antiche set.

Text:

My dear love, at least believe me, that my heart grows faint without you. Your faithful lover is still sighing. Cruel love, put an end to this coldness.

Antonio CALDARA (1670-1736) was born in Venice, where he began his career as a singer in St. Mark's Basilica. He later became *maestro di capella* at the court of the Duke of Mantua. In 1710 he composed the opera *La costanza in amor vince l'inganno* from which this aria is taken. It received its first performance in Macerata then again the next year in Rome where it was sung by a castrato dressed as a shepherdess because at that time no women were permitted to perform on public stages in Rome.

Text:

Friendly woods, shady bushes, the faithful shelter for my heart, this loving soul asks you for some peace in its grief.

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Text:

I no longer feel the sparkle of youth in my heart; Love, it is your fault, you are the cause of my torment. You sting me, poke me, pinch me and bite me. Alas, what is this?



BIBER *Passacaglia for unaccompanied violin
from the Rosary Sonatas*

Heinrich Ignaz Franz von BIBER (1644-1704) was not only considered one of the greatest violinists of the 17th century, but was equally celebrated as a composer during his lifetime.

In 1670 Biber entered the service of the Prince Archbishop of Salzburg and thanks to the Archbishop's devotion to the Catholic rosary, the Mystery (or Rosary) Sonatas were composed in 1676. There are 15 Mystery Sonatas, each symbolising one of the mysteries from the lives of Christ and His Mother, and in the surviving manuscript each sonata is headed with a copperplate engraving showing an image of the corresponding mystery.

In addition to the 15 sonatas for violin and basso continuo there is a passacaglia for unaccompanied violin. It is based on a mere four notes, repeating themselves through the piece with variations around them. The copperplate image of this sonata shows a small child and its guardian angel which may suggest that this work was composed for the celebratory feast of the Guardian Angel on the 2nd of October.

GEMINIANI *Sonata in C major - Opus 5 No. 3*

1. Andante 2. Allegro 3. Andante 4. Presto

Francesco GEMINIANI (1687-1762) was one of the leading Italian virtuoso violinist-composers of his time. Born in Lucca, he studied under the great Italian violinist-composer Arcangelo Corelli and in 1714 settled in England where his talent met with great success in the centre of music that London had become, thanks in part to Handel's residence there. He soon established himself as the leading violin player in London, his treatise "The Art of Playing the Violin" (1731) being the leading pedagogical work of its time.

Although not a cellist, Geminiani was undoubtedly interested in the instrument – his Opus 5 Cello Sonatas appeared in 1746 and display both the influence of his master Corelli and the later baroque trends that were current in music. The ornamentation (provided by the composer) in particular points to the late date of the work. It is also notable that Geminiani advocated the used of vibrato "as often as possible", an idea somewhat contrary to the practices of many baroque string players today!

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BONONCINI / GREBER "Fuori di sua capanna" - cantata

The origin of this cantata continues to vex music historians. The cantata has been traced to two different manuscript collections but both claim a different composer. One possible composer is Giacomo Greber who died in 1731 and the other is Giovanni Bononcini (1670 - 1747). After having closely examined the small differences between the two manuscripts, it still remains impossible to determine the original composer so the historians have credited both composers.

Text:

Recit *One fine day outside his barn upon the meadow Filen sat, his deeply loving heart yearning for wandering Licori, and while pondering on the tyrannical nymph's strict temper he spoke despairingly unto himself:*

Aria *The nightingale that beguiles me so flies from beech to beech. Gleeefully she warbles and pleads in her tongue: "Oh Amor sweet, make that May will never end".*

Recit *This one soft wave of tenderness follows the next, while the brook flows swiftly amidst the meadows, delighting in the flowers, and on the branches green every loving bird conveys in sweet song his longing to the rising red of dawn. But alas, the cruel Licori with her harshness to me alone makes Love a sheer torment.*

Aria *Yet I cease not to love the pain crushing my soul, and I again and again complain restlessly about my hostile fate, but never ever will I regret having loved.*

~~ INTERVAL - 15 MINS ~~



DOWLAND *"Fine knacks for ladies"*
JONES *"Go to bed, sweet muse"*
CAMPION *"Shall I come, sweet Love, to thee?"*
DOWLAND *"Come again"*

After an apprenticeship for the Queen's Ambassador to France, John DOWLAND (1563-1626) completed music degrees at both Oxford and Cambridge. He was a thorough and particular man, keeping abreast of all developments in the construction of the lute and the techniques to play it. There survive 100 or more of Dowland's lute songs however he was born into an improvising tradition - so most of the surviving manuscripts were written down by, or for, amateurs, not for professionals.

Robert JONES was one of a few composers of the time that wrote prefaces to their new publications countering expected criticism, which seems to indicate a lack of confidence. *Go to bed, sweet muse* comes from *Ultimum Vale*, or the Third Book of Ayres, first published in 1605.

Thomas CAMPION (1567-1620) was a law student, a physician, a composer, a writer of masques and a poet. After being orphaned at an early age he studied at Cambridge though did not earn a degree, was accepted to Gray's Inn in London to study law but seems never to have been called to the bar. His music was first published in 1591 and further books of "ayres" were later published.

John DOWLAND - 1st Book of Ayres (1597)
Text:

*Come again! Sweet love doth now invite thy graces that
refrain, to do me due delight. To see, to hear, to touch, to
kiss, to die with thee again in sweetest sympathy.*

*Come again! That I may cease to mourn through thy
unkind disdain, for now, left and forlorn I sit, I sigh, I
weep, I faint, I die in deadly pain, and endless misery.*

*Come again! Draw forth thy wounding dart; thou canst not
pierce her heart, for I that do approve by sighs and tears
more hot than are thy shafts did tempt, while she for
triumph laughs.*

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HANDEL *Sonata in A major - Opus 1 No. 14*
For Violin and Basso Continuo

1. Adagio 2. Allegro 3. Largo 4. Allegro

Even though there is some debate as to the accuracy of the attribution to Handel, this challenging but beautiful sonata was first published as part of a collection of "Handel" sonatas in c.1732.

HANDEL *"Mi palpita il cor" - cantata*

The young Georg Friedrich Handel arrived in Rome in 1706, when he was nearly 22 years old, at a time when the Pope had formally forbidden performances of operas in Rome and its states. To get around this obstacle, composers turned to writing oratorios and cantatas with a marked theatrical character. During his Italian visit Handel composed 100 cantatas. 72 of these are for voice accompanied by basso continuo alone; 28 include additional obbligato instruments. *Mi palpita il cor* HWV 132c is a secular cantata dating from this period.

Text:

Recit *My heart beats, I know not why. My soul is troubled, I know not the cause. Torment and jealousy, scorn, anguish and pain, what will you have of me? If you wish me to love, a lover I am, but, oh God, do not slay me, for my heart, tormented so, can no longer bear its chains.*

Aria *So many wounds afflict my heart, which of them is the bitterest I cannot say. I know only that I harbour harsh and cruel anguish and that death is upon me.*

Recit *Chloris, you have wronged me, and you too, oh God, son of Cythera, when you pierced my heart for a girl who knows not what love is. But if with the same arrow you were to pierce her heart, I would no more have cause to complain; and, respectfully, before your image I would prostrate myself, humble, devout, worshipping the god who granted and fulfilled my desire.*

Aria *If one day my cruel one loves me, then my heart will be content. What pain is, what torment is, my heart will no more know.*



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PAPHOS MUSIC FORUM is a non-profit making organisation with the charitable objects of publicising and promoting concerts of serious music in the Paphos District. If you wish to be added to their email or fax lists for concert information please give your details to the concert organisers or phone 26652437 or email willis@cytanet.cy



NICOLE LE BON has worked for fifteen years in France as a legal bilingual secretary and with the Centre for Homeopathic Studies before coming to London in 1997.

Her passion for early music, especially of the baroque era, which was a hobby, increased when she heard Les Arts Florissants under the direction of William Christie and Gustav Leonardt on the French Radio in the Eighties.

From that date she has struggled to create her own chamber orchestra in order to promote young student musicians in their final year to entertain English and Continental audiences. The orchestra was founded in November 1999 and the concerts started in February 2000.

Her favourite composer is Georg Frederich Handel; she is a Member of the Handel House Trust and of the Friends of the London Foundling Museum, beneficiary of many Handel's scores.

GLENN KESBY – Counter tenor

Glenn gave his professional operatic debut as Adelberto in Handel's *Ottone* for the 25th Handel Festival in Karlsruhe, Germany, conducted by Charles Farncombe CBE. He has also sung the lead Handel roles of Rinaldo and Julius Caesar. Last year, Glenn sang on British and US television in the modern world premiere of the recently rediscovered Mozart arrangement of Handel's *Judas Maccabaeus* with the Halifax Choral Society.

Other highlights have included a Queen's Golden Jubilee concert in St Alban's Cathedral, the Shipton Festival and recitals in Edinburgh, Sydney and Budapest. Most recently Glenn performed the role of Ruggiero in Handel's *Alcina* in Wales.

After moving from Australia where he studied with David Parker AM, Glenn completed "The Knack", the ENO Baylis performance skills course, and now studies with Mary King.

BRIAR HITCHEN (BAROQUE VIOLIN) has studied at the University of Edinburgh where she won a *Bmus (hons) (Edin.)* Class 2:1. She is now studying at Trinity College of Music, London. She received the Bucher/Fraser Scholarship from the University of Edinburgh in 2003 as well as a scholarship from Trinity College.

Her Ensemble/Orchestral experience include works with The Edinburgh Symphony Baroque, The Baroque Orchestra for Claygate Choral Society, TCM Renaissance String Ensemble, TCM Early Music Ensemble with Philip Thorby, The Guildhall Soloists....

The repertoire she has performed are : J.S. Bach, Biber, Charpentier, Corelli, Dowland, Handel...

She has had other work experience with the ENO (Administration), The Royal Opera House, BBC Radio Three and Greenwich International Festival of Early Music (stewarding).

LUCY THOMAS (Soprano) studied English Literature and Music at the University of York and is currently a postgraduate student at Trinity College of Music, studying with Hazel Wood. In addition to singing with HANBARNE BAROQUE ENSEMBLE, Lucy sings regularly at the Handel House Museum with baroque ensemble Artemis.

Other recent performances include baroque recitals at Southwark Cathedral and the National Portrait Gallery with Artemis, and a Vivaldi Gloria with the Kingston Philharmonic at Kingston Parish Church.

Future engagements in 2003 include recitals at the Chelsea Arts Club, London Sketch Club (Chelsea Arts Festival), Ham House and the Dulwich Picture Gallery.

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LAUREN BRANT (Recorder) recently took her LRSM performance diploma on the recorder. In preparation for this I have studied a wide range of styles including the early Italian Baroque, the French Baroque and the modern repertoire. She has also had consultation lessons with Dan Laurin. Prior to this she studied the performance of early music with Andrea Bornstein and played in his early music ensemble.

Lauren is a recorder teacher at various London schools and regularly gives talks and demonstrations to groups of children on the recorder family and early music.

She is currently a Music Researcher at the BBC Music Library where she answers and deals with enquiries which cover a wide spectrum of music. Responsibilities have included insuring that TV Classical Music are provided with production scores.

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EDITA KEGLEROVA (born in Rakovnik, Czech Republic) studied the harpsichord and the piano at the Conservatory in Pilsen with Vera Mullerova. She then went to the Academy of Performing Arts in Prague and won a Master degree in Professor Giedre-Luksaite's class; after which she studied at the Royal Conservatory in the Hague in Professor J.Ogg's class for a second Phase degree.

Edita performed both solo and with chamber ensembles and orchestras in Prague with the Czech Philharmonic Orchestra, in Germany and Austria.

She has also taught in Music Schools in Prague, and has done several Masterclasses in Italy, Austria, Prague and in Holland with B. van Asperen, and in France with Kenneth Gilbert.

She was awarded a scholarship to study at the Royal Academy of Music in London last year and will be teaching at Prague University next year.

CAROLINE RITCHIE (baroque cello & viols) was educated at The King's School, Canterbury from 1994-1999, at New College, Oxford from 1999-2002 where she won a BA in Music and at the Royal Academy of Music where she was awarded 2nd & 3rd prizes from the Friends of RAM ensemble prize.

Caroline has had Masterclasses and coaching in 2002 and 2003 with Trio Sonnerie, Christopher Hogwood and Catherine Mackintosh for trio sonatas and chamber music.

In 2001 she took part in the Dartington Baroque Festival in a programme where *Isis* by Lully and German baroque music were performed. She also has some experience in Orchestral music with the RAM baroque orchestra in Spanish music, Monteverdi's *L'Incoronazione di Poppea* and Handel's *Apollo and Daphne*.

In 2001 and 2002 she did some Chamber music as soloist in Rameau, Couperin, Vivaldi and Bach at some well-known festivals – Haslemere, Oxford and London.

CLAIRE WILLIAMS (harpsichord) began her piano studies at the Royal College of Music in 1994, graduating with a B.Mus (Hons) degree in 1998. Her growing interest in period keyboard instruments was enhanced by a further year of postgraduate study at the RCM, learning harpsichord with Robert Woolley and fortepiano with David Ward. She received financial support from the Countess of Munster Musical Trust, as well as an RCM Early Music Studentship supported by the John Lewis Partnership Award.

During her time at the Royal College of Music, she won various awards, including the B.Mus. 1st Year History Prize, the Ruth Dyson Clavichord Prize, and the Ruth Dyson Harpsichord Prize; she was also named Bath Young Musician of the Year 1995.

In November 1999 Claire was chosen to represent the College at the RNCM Broadwood Festival "Glories of the Keyboard" which included a harpsichord masterclass given by Andreas Staier. In the same year, she was awarded a bursary funded by the Welton Foundation to attend the Baroque Orchestra at Dartington International Summer School. She was offered this opportunity again in 2001, also acting as accompanist for masterclasses given by Nicolette Moonen.



Willem von Aelst's picture The Concert might also be an allegory of the senses, combining the pleasures of music, of eating and contemplating the beauty of women. Flautist and lutenist concentrate on the same music book as they play their duet.



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HANBARNE BAROQUE ENSEMBLE

CELEBRATE SAINT CECILIA, Patron of Music and Musicians

On SATURDAY 29th November 2003 at 7.30 p.m.

At Saint Stephen's Church –
Southwell Gardens – London SW7

Programme to include works by : G.F. HANDEL, Henry PURCELL,
J. PACHELBEL, A. VIVALDI

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Carmen Lasok	Soprano
Glenn Kesby	Countertenor
Lauren Brant	Recorder
Katarina Bengtson	Violin
Wiebke Thormalen	Violin
Caroline Ritchie	Cello
Claire Williams	Harpsichord

Tickets : £ 10 to include a glass of wine and light refreshments

(On the door)

BUS : 49, 74.

Tube : Gloucester Road

PROGRAMME

Your voices tune... Let's imitate her notes above	Alexander's Feast	Handel
Trio sonata in C minor		Handel
Here the Deities approve	Ode to St Cecilia	H.Purcell
Aria quarta	Hexachordum Apolinis	J.Pachelbel
The soft complaining flute	Ode to St Cecilia	Handel
Sonate à deux violons sans basse	No 6 - Premier Livre	J.M. Leclair
Langued, geme	Italian Duet No XI	Handel

INTERVAL

Suite in G minor	Pièce en trio	Marin Marais
What passions cannot music raise	Ode to St Cecilia	Handel
Recorder Sonata in G major		A. Vivaldi
Splenda l'alba in oriente	Cantata to St CECILIA	Handel

Unlike the set texts of masses or scriptural passages, a composer or poet can write about any aspect of the Cecilia story. We will perform tonight extracts from three different St. Cecilia treatments.

Handel's "*Ode on St Cecilia's Day*" and "*Alexander's Feast*" are settings of poems which John Dryden composed (in 1687 and 1697, respectively) for the Musical Society's Cecilia's Day celebrations. They reflect the Classical Ideal – that order in man and in society is one with an all-encompassing universal order; and that art (in this case, music) imposes order upon disorder.

In Dryden's "*Song*", which became Handel's "*Ode for St Cecilia's Day*," man's harmony with the universe is described in terms of the traditional analogy between musical harmony and God's creation. God, the archetypal musician, arranged chaos into an ordered "compass of notes".

Music has incredible power to move, above all Cecilia's music.

*What passion cannot Music raise and quell?
...The soft complaining flute in dying notes discovers
The woes of hopeless lovers...*

And Music is eternal.

Dryden attempts to demonstrate the effects of music upon the emotional harmony of man and also conceives of music as the harmonization of human passion with universal order. "*Alexander's Feast* subtitled "The Power of Music" describes the victory celebration after Alexander the Great conquers Persia. Like Orpheus reborn, Timotheus, singing and playing the lyre, is able to inspire and arouse in his listeners a range of intense emotions – sense of sublime divinity, bacchanalian joy, martial zeal, heartfelt pity, tender love, and even fiery revenge.

It's amazing when one realizes that this grand tradition, which produced all of this gorgeous music, got started because of somebody's lousy Latin translation. We have been greatly enriched by that error.



St Cecilia – Myth or History ? And her musical legacy

Cecilia was a patrician woman of Rome who lived either in the second or third century and was betrothed and married against her will, having planned to remain devoted only to God. While everyone sang and danced at her wedding, she sat apart, saying only the psalms. Valerian her husband turned out to be a man of great understanding. They retired to their bedroom and the saint persuaded him to respect her vow of virginity.

He and his brother Tiburtius were both enormously impressed and attracted by his wife's Christian graces and eventually both men were baptized. They spent much money obtaining bodies of martyred Christians and giving them decent burials. The prefect Almachius learned of this charitable work, summoned them to trial, and when they refused to sacrifice to the pagan gods, sentenced them to be scourged and beheaded. One of his officers, named Maximus was himself converted by the demeanour of these men, and died with them.

Saint Cecilia obtained their bodies and buried them honourably in the cemetery of Praetextatus. She now decided to turn her home into a place of worship. Her religion was discovered. Almachius was as little able to persuade her to renounce Christianity as he had her husband and brother-in-law. His sentence was unusually cruel: Cecilia was to be suffocated in her own bathroom.

The saint seemed immune to such a martyrdom. The story continues that her executioners stoked the furnace under these Roman baths till the heat was seven times the normal temperature and the steam was scalding; but to no avail. Saint Cecilia sat unharmed. At this a soldier was ordered to strike off her head. He was a clumsy man and three times mutilated her neck without immediately killing Cecilia. For three days she lay in pain before finally dying. Her friends gathered round to hear her last blessings. Even now she sang spiritual songs to God, and comforted herself with sacred music.

Historians confirm that Valerius and Tiburtius were actual Christian martyrs, but agree that Cecilia is probably just a myth. The *Acts of St Cecilia*, from around 500 AD, is the only document that mentions her. The present basilica, Santa Cecilia in Trastevere (St Cecilia across the Tiber, in Rome) stands on a site that was verified from the late 5th century as a domestic structure.

It's possible that a "holy woman" did donate her house to be a church. One scholar has proposed an explanation for the myth: close to the site of Santa

Cecilia in Trastevere was the shrine of *Bona Dea Restituta*. This "good goddess of healing" was the Roman goddess who heals blindness.

At any rate, it took a thousand years before St Cecilia became the patroness of music. Chaucer's Second Nun's Tale of *The Canterbury Tales*, written at the end of the 14th century, gives a full account of Cecilia's life with little mention of music except for two lines :

And whyl the organs maden melodye
To god alone in herte thus sang she;

This is fairly close to the actual translation of the text in the Acts: Venit dies in quo thalamus collocatus est, et, cantatibus organis, illa in corde suo soli Domino decantabat: Fiat cor meum et corpus meus immaculatum, et non confundar. (The day on which the wedding was to be held arrived and while musical instruments were playing, she was singing in her heart to God alone saying: make my heart and body pure, that I not be confounded.)

Cecilia's eventual artistic reputation was probably the result of a mistranslation of the *Acts*. The Latin word *organis*, which means "musical instruments," was translated as "organ". The phrase became "while playing the organ, she sang"...and Cecilia became the patroness of music, with the organ being the instrument most closely associated with her.

Celebrations were held in her honor, in France, Italy and Germany. In 1683, the Musical Society of London established annual St Cecili's Day festivals, with Britain's greatest composer and poets contributing over the years.

Johann Pachelbel (1653-1706), the accomplished Baroque organist, was south German born, but spent much of his career in Middle Germany. He studied in Nuremberg, Altdorf, and Regensburg before becoming the organist of St Stephen's Cathedral Vienna, Austria, in 1674. By 1677 he returned to Germany as the court organist at Eisenach. A year later he obtained the organist post at the Predigerkirche at Erfurt, remaining there for twelve years. He also served in the courts at Stuttgart (1690), and Gothe (1692). He returned to his hometown in 1695, as organist at St Sebald'. Tonight's harpsichord solo comes from a collection of 6 arias, each first presenting the theme and then evolving in several variations. The collection, called *Hexachordum Apollinis* was written for organ or harpsichord and printed in 1699 in Nürnberg, Germany.

Jean-Marie Leclair (1697-1764) came from a family of violinists and composers from Lyon, of whom the most distinguished members were two brothers who shared the same name. Jean-Marie Leclair "l'ainé", who is the composer of the duet we are playing tonight, travelled widely as a virtuoso violinist and was well received wherever he went. At the court of Orange he was decorated with the Croix Néerlandaise du Lion. He was renowned for his ability to play double stops perfectly in tune and with equal assurance in the French and Italian styles. In Paris he performed his own concertos and sonatas at the Concert Spirituel and between 1733 and 1738 he had a high post in the music life in Versailles. Leclair spent his last three years in the service of a former pupil, the Duke of Gramont, as director of his private theatre at Puteaux, west Paris. He was murdered late one evening as he returned home.

...Datées de 1747-1749 les *Six Sonates op. 12* sont l'oeuvre d'un createur au faite de son art, plus que jamais soucieux d'exploiter le potentiel technique de l'instrument à des fins musicales. On en prend la mesure en découvrant un recueil où le souci d'équilibre va de pair avec l'imagination et la souplesse de construction. Loin de se soumettre à un schéma unique, les *Sonates* à deux violons traduisent une rare capacité de renouvellement du propos.

Marin Marais (1656-1728), whose life was recently brought back into the public eye through the film *Tous les Matins du Monde*, was probably the greatest of a line of French composers and players of the bass viol. It was written that Marais "played like an angel", and he published five books of *Pièces de Violes* during his lifetime. Marais' rise to fame was aided by a position at the royal court, where he studied composition with Lully; the *Pièces en trio*, which appeared relatively early in his career (1692), are therefore archetypically French, showing all the qualities of "douceur" and "bon goût" so valued at the time, as well as incorporating many of the dances used in courtly life. However, they are also the first example of the trio sonata (the Italian form of two instruments and bass) to have appeared in France... perhaps an interesting hint that despite Lully's dictatorial control of the French style, Italian influences were seeping in.

Titian's young girl in his allegory of The Ages of man holds two recorders tuned to different pitches.



The Concert by Ambrosius Benson shows an early type of violin with straight sides.

"Concert",
su
tonio
enico
biani
2-1726).

