

Frances Kelly of the Consort of Musicke
& a solo harp performance

at

HOMEWOOD PARK HOTEL

on

Wednesday February 3rd 1982

Another of these remarkable musical evenings and luxurious suppers will take place at Homewood Park (above Freshford Village) at 7.30pm. Wine will be served on arrival and the supper will be served after the performance.

£13.50 per person

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The Academy of Ancient Music
Christopher Hogwood

'Ingeniously contriv'd and contracted'
authentic arrangements of music by

HAYDN

MOZART

WEBER

Soloist

Emma Kirkby ~ Soprano

at The PUMP ROOM, Bath

Wednesday 23 December 1981

7.45 pm

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Theatre Royal Bath

Bath's historic Theatre Royal closed for vital renovations this summer; the stage and backstage facilities have not been improved in over 126 years and are both out-dated and unsafe.

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Free guided tours are also available every Wednesday at 1.00pm. Special tours by request. All are welcome.

P R O G R A M M E

Weber : Overture to "Der Freischutz"
Haydn : "My mother bids me bind my hair"
"O Tuneful Voice"
Mozart : Airs from "Seraglio"
Hofstetter : String Quartet in F major
Presto
Andante cantabile
Menuet and Trio
Scherzando

Haydn : Three Scottish Songs:
"Up in the morning early"
"The Flowers of Edinburgh"
"The White Cockade"

Haydn
arr.Salomon: Symphony No.100 "The Military"
Adagio
Allegro
Allegretto
Minuetto - Allegretto moderato
Finale - Presto

There will be one interval of 25 minutes

THE ACADEMY OF ANCIENT MUSIC

Emma Kirkby - Soprano
Stephen Preston - Flute
Lisa Beznosiuk - Flute
John Holloway - Violin
Elizabeth Hunt - Violin
Trevor Jones - Viola
Susan Sheppard - Violoncello
Christopher Hogwood - Forte Piano

EMMA KIRKBY developed her passion for early music while studying classics at Oxford. She was fortunate that her singing career began during the upsurge of interest in authentic performance, and now she is in demand for music as diverse as Hildegarde of Bingen, Dowland and Mozart. Her touring schedule is thoroughly international and she has made over thirty recordings, on the Decca 'Florilegium' 'Hyperion' and 'Chandos' labels, most recently of Purcell's 'Dido', John Ward's Madrigals, Bach Cantata 202 and Handel's 'Resurrezione'. Already a familiar voice on radio, Emma has also appeared on television singing lute songs and baroque dialogues.

CHRISTOPHER HOGWOOD founded The Academy of Ancient Music in 1973 in order to bring together, for the first time in England, specialists in every branch of baroque and early classical performance style, playing authentic and original instruments of the appropriate period. He is also well known as a keyboard performer, musicologist and broadcaster. His solo discs include the first complete recording of 'My Ladye Nevells Booke' and keyboard pieces by Orlando Gibbons. Among his published editions are the keyboard music of William Croft, the piano sonatas of J. C. Bach and Purcell trio sonatas. For over ten years Christopher Hogwood presented weekly music programmes on Radio 3, 'The Young Idea' and 'Comparing Notes'. His book 'Music at Court' originally a Folio Society Presentation Volume was newly published by Gollanz last year, and the book 'Haydn's Visits to England' came out along with a double record by The Academy of Ancient Music on the Folio Society label. Earlier this year he spent two months touring Australia giving recitals and broadcasting, and at the end of June made his American conducting debut with the Los Angeles Philharmonic at the Hollywood Bowl.

THE ACADEMY OF ANCIENT MUSIC - The original Academy of Ancient Music was established in the eighteenth century for the purpose of performing 'old' music - defined by their director, Dr. Pepusch, as anything composed more than twenty years earlier. Their Concerts of Ancient Music (later known as the King's Concerts) were well patronized by London society and continued until 1848.

This recent modern revival of the Academy is dedicated to giving audiences an authentic experience of music as it would have sounded at the time it was written. It brings together specialists in every branch of baroque and early classical performance style, playing authentic and original instruments of the appropriate period. It has featured frequently in music festival and concerts from the Queen Elizabeth Hall to the Sydney Opera House. Last year The Academy of Ancient Music repeated its 1978 success at the Henry Wood Promenade Concerts - this time with a performance of Messiah, described by The Guardian as 'a Messiah of ravishing beauty'.

The Academy's recordings on the Decca/L'Oiseau-Lyre label (the Florilegium series) have received critical acclaim in Britain and abroad, three discs having been awarded in Paris the Prix de L'Academie Charles Cros for 1978. Their double-record sets for The Folio Society include 'Music at Court', 'Music from the Armada Years' and 'Haydn in London'. Current recording activities are dominated by the first complete recording on authentic instruments of the Mozart Symphonies.

PROGRAMME NOTES

On the eve of his departure from England for the second, and last, time in August 1795, Haydn drew up a list in his Notebook of all the music he had written in or for England during the previous four years, with the number of manuscript pages that each work occupied. The astounding total of 768 sheets covers every variety of form and scoring, from a complete opera, through the twelve symphonies and six string quartets for Salomon, piano trios and sonatas for Therese Jansen and Rebecca Shroeter, to items which are now lost, such as "1 Aria for Miss Poole. 5 sheets". Amidst such evidence of fecundity, the listing of 150 Scotch songs arranged for the publisher Napier ranks as a minor event, and one can sympathize with Haydn writing off a total of 29 sheets merely as "different songs".

From this remarkable output of a composer already in his sixties, there is hardly a single piece which does not bear evidence to the sociability of Haydn as a man, and to the wide circle of friends and acquaintances he built-up in this country during his two visits. Haydn bridged the gap between the professional and the amateur with unique ease and amiability; he was equally at home directing an orchestra of London's finest players in a series of star concerts, or improving on Lord Abingdon's accompaniments to his domestic song-settings and providing him with flute music for his musical evenings.

The two vocal items in the first half of the concert are the result of Haydn's friendship with Mrs. Ann Hunter, wife (and, by 1794, widow) of John Hunter the surgeon. She provided the texts for the set of 'Six Original Canzonettas with an accompaniment for the Piano Forte' that appeared in 1794 and her innocent exploitation of the pastoral idiom has earned her immortality with 'My mother bids me bind my hair' ('A Pastoral Song', as Haydn actually titled it).

In contrast to the conventional poetic fancy of the Canzonettas, the text of "O Tuneful Voice" is more deeply felt and personal: it is, in fact, Anne Hunter's farewell to Haydn when he left England for the last time, and the fact that he did not allow it to be published until 1806 (and then only in Germany) shows that he, too, treated it as a personal message. The scale of the composition, the intensity of the harmonic language and the gentle nobility of the vocal line make this a miniature masterpiece unforced, flowing and profoundly moving. This is one glimpse (almost the only one) of a Haydn the English public was not permitted to see.

Even such a passing fashion as the cult of the Scottish folk-song drew Haydn to make arrangements with an accompaniment for piano trio, or violin and keyboard, for the publisher William Napier who pointed out in his preface that 'the difficulty of harmonizing those wilde but expressive Meolodies, so as to preserve their Effect, has been acknowledged by the most skilful musicians'. Haydn provided more imaginative and sympathetic versions than many later folk-song adapters have achieved, helped possibly by Napier's glossary of the more obscure dialect words. The introduction

suggests that instruments play the air "by way of a symphony, or introduction to the song..." and at the close of every stanza, the last part of the air may be repeated, as a relief to the voice.

The concert audiences of London judged Haydn largely on the strength of the symphonies that he presented in Salomon's subscription concerts, and which we now know as the twelve "London" symphonies. Each one of them was ecstatically received by the English press, and in each one Haydn built on his experience of what the English public most enjoyed. He was surprised and flattered for instance, that they would encore a slow movement, and he noted the excellent results achieved by a slow introduction to a symphony. When once asked whether the "Surprise" chord in the Andante of Symphony No.94 was intended to rouse those of the audience who had been lulled to sleep by its (deliberately) uneventful opening theme, Haydn disclaimed the idea, saying that he merely wanted to offer his public some novelty.

The music publishing business, however, was quick to realize that the public would not be content with being surprised at Salomon's concerts alone; they would require versions of the new symphonies brought within the resources of the average domestic group. The piano trio was an accepted ensemble for such adaptations, but Salomon himself realized how much detail of these closely wrought works would inevitably be lost in such an arrangement. Since the symphonies in any case were his own property (he had paid Haydn £300 for writing the first six and £200 for the copyright on them), he proceeded to publish an arrangement scored for string quartet, flute plus piano ad libitum. The versatility of this ingenious combination, although curiously it never seemed to attract an original repertoire of its own,

is immediately apparent in Salomon's tactful treatment of the Symphony. As a tribute to the skill of Haydn's English impresario, and as a sample of an area of chamber music hitherto unnoticed, the symphony presented here fully justifies Samuel Wesley's recommendation that these 'invaluable works originally constructed for a full Band have been very ingeniously contracted for the convenient Accommodation of small musical Parties'.

That the practice of domestic arrangements of public music was widespread and long lasting is evidenced by the opening work in tonight's programme. This arrangement of Weber's "Der Freischütz" Overture, interestingly for the same ensemble as the Salomon arrangements of Haydn, was published by Artaria of Vienna. However, the most dramatic reduction is undoubtedly that of a full opera score to a duet for two flutes. Even this was not uncommon: Mozart's "Marriage of Figaro" and "The Magic Flute" were also arranged for flute duet, as were many works from the late 18th century and well into the 19th.

Another common occurrence in 18th century music publishing was the (deliberate?) misattribution of works to well known, and presumably preoccupied, composers. Thus the Haydn "Serenade Quartet" was first published under his name by Bailleux, and has only recently been re-attributed to its rightful author, Roman Hofstetter.

Sue & John Holloway , who planned this event, wish to thank the following for making it happen:

Emma Kirkby
Christopher Hogwood
The Academy of Ancient Music

Bath Classical Records & Tapes
Dawson & Goodall Ltd for the posters
and handbills.
The Blakett Press for the programmes.
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and especially Mary Cavender, without whose organisational efforts the concert could not have taken place.



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THE ACADEMY OF ANCIENT MUSIC

Christopher Hogwood, Director

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Friends are asked to contribute to the finances of the Academy at least £6 per year (or £3 for those 25 and under, or 65 and over): if you would like to donate more, this would be very welcome.

If you are interested, please contact Friends' Secretary: Toby Milstein, 12 Holly Lodge Gardens, London N6, (Tel: 01-340 4696).

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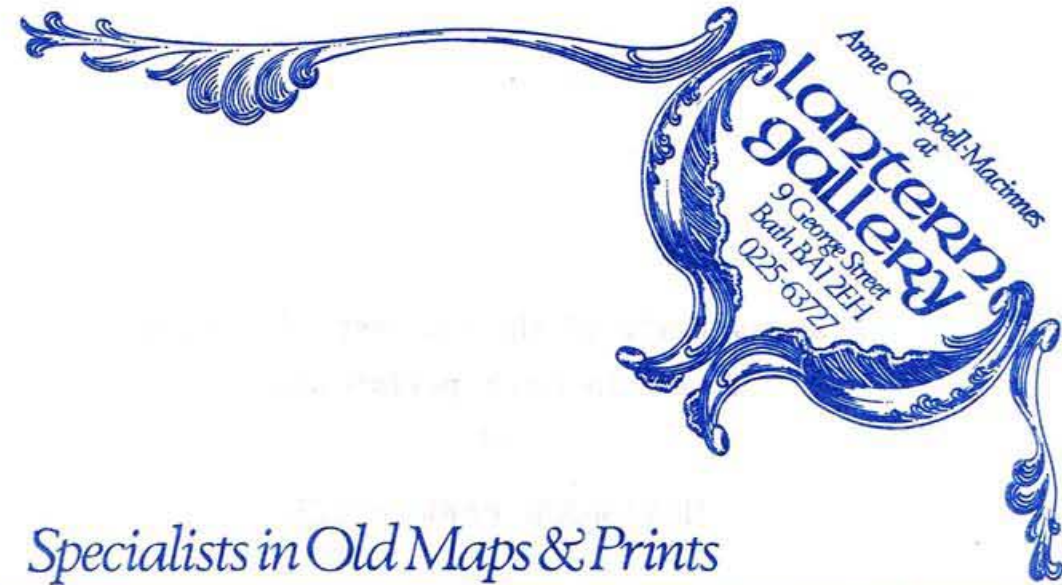
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