

WIGMORE



HALL

LIVE

Arise, my muse

IESTYN DAVIES

RICHARD EGARR

& friends



Arise, my muse

Recorded live at Wigmore Hall, London, on 27 February 2013

HENRY PURCELL (1659–1695)

- 01 **Arise, my muse** from *Ode for Queen Mary's Birthday* Z320 02.03
voice, 2 violins, viola, viola da gamba, harpsichord & baroque guitar
- 02 **Strike the viol** from *Come ye sons of Art, away* Z323 04.13
voice, 2 recorders, 2 violins, viola, viola da gamba, harpsichord & baroque guitar
- 03 **Here the Deities approve** from *Welcome to all the Pleasures* Z339 04.09
voice, 2 violins, viola, viola da gamba, harpsichord & baroque guitar
- 04 **The pale and the purple rose** from *Yorkshire Feast Song* Z333 03.20
voice, 2 recorders, 2 violins, viola, harpsichord & baroque guitar

GIOVANNI GABRIELI (c.1554/7–1612)

- 05 **Sonata XXI** 04.02
3 violins, harpsichord & theorbo

HENRY PURCELL

- 06 **'Tis Nature's Voice** from *Hail! bright Cecilia* Z328 03.47
voice, viola da gamba, harpsichord & theorbo
- 07 **Crown the altar** from *Celebrate this festival* Z321 02.42
voice, harpsichord & theorbo
- 08 **If music be the food of love** Z379b 1st setting/1st version 01.51
voice, viola da gamba, harpsichord & theorbo
- 09 **Fantasia: Three parts on a ground** Z731 05.08
3 violins, viola da gamba, harpsichord & theorbo

JEREMIAH CLARKE (c.1674–1707)

- 10 **The Glory of the Arcadian Groves** 02.06
from *Come, come along for a dance and a song*
voice, 2 recorders, viola da gamba, harpsichord & theorbo

JOHN BLOW (1648/9–1708)		
11	Poor Celadon, he sighs in vain from <i>Amphion Anglicus</i> voice, 2 violins, viola da gamba & theorbo	04.06
WILLIAM CROFT (1678–1727)		
	Ye tuneful Numbers: A song with symphonies voice (except 12), violin 1 (except 13), violin 2 (except 13 & 16), viola da gamba (except 15), harpsichord (except 14) & theorbo	10.02
12	Symphony	02.45
13	Air: Ye tuneful Numbers	02.15
14	Air: Tell her I'm wounded	03.00
15	Recitative: But oh why shou'd I blame this cruel fair	00.15
16	Air: When Thousands more, the same must share	01.45
JOHN BLOW		
	Suite from Venus and Adonis 2 recorders (except 17 & 19), 2 violins (except 21), viola (except 21), viola da gamba (except 21), harpsichord & theorbo	12.00
17	Overture	02.27
18	Cupid's Entry	00.50
19	Entry: A Dance by a Huntsman	01.07
20	A Dance of Cupids	01.35
21	Act Tune (Act 1)	01.40
22	Act Tune (Act 2)	01.48
23	A Ground	02.27
HENRY PURCELL		
24	O solitude, my sweetest choice! Z406 voice & theorbo	05.57
encore		
25	Spoken introduction (Iestyn Davies)	00.11
26	HENRY PURCELL Fairest isle from <i>King Arthur</i> Z628 voice, 2 recorders, 2 violins, viola, viola da gamba, harpsichord & theorbo	05.07

ARISE, MY MUSE: IESTYN DAVIES, RICHARD EGARR & FRIENDS

Purcell's London was a place of violent contrasts and extreme cultural collisions. The city was transformed, beyond recognition in parts, within the span of the composer's short lifetime. Her population, exceeded only by those of Paris and Constantinople, almost doubled from 350,000 inhabitants at the time of Charles II's restoration to the throne in 1660 to around 675,000 by the seventeenth century's close. The ancient districts of Westminster, the City and Southwark were rapidly redefined as the metropolis expanded and marked by natural and man-made disasters. Courtly intrigue, political factions and instability, religious tensions and revolutions in science, the clash between prosperity and poverty, and the growth of overseas commerce all helped shape the conditions that gave rise to one of the most creative periods in British history.

Restoration London's vast resources of human energy and enterprise found a natural outlet in song, from lewd street ballads and catches to uplifting stage tunes and sacred arias. Music was considered by many authorities to bring a sense of order to the chaos of city life. One early Stuart writer declared that the art form was 'kindred with the soul', capable at its best of creating physical and mental harmony; Purcell's contemporary, the Anglican priest and poet Nicholas Brady, praised music's power to make the 'jarring seeds of matter ... agree'. In his preface to *Orpheus Britannicus*, Henry Playford notes how Purcell was blessed with 'a peculiar genius to express the energy of English words, whereby he moved

the passions of all his auditors'. Playford's publication, issued three years after the composer's death, stood as a fitting memorial to a man capable, as the poet Christopher Smart so aptly put it, of singing 'the subject into life'.

Earthly harmony and its propagation belonged to the realm of the English court ode. The genre, fashioned from a distinctive mix of choral, solo and orchestral numbers, had its roots in early Stuart songs of welcome for the monarch. Its post-Restoration revival may have started in 1660 with the public day of thanksgiving ordained by Parliament to celebrate Charles II's birthday and return to London from exile overseas. 'Arise, my muse' appears in Purcell's eponymous ode of 1690, a setting of words by Thomas D'Urfey in honour of Queen Mary's birthday. In its original context, this recitative for countertenor and strings serves as a dramatic prelude on the subject of creative inspiration. Iestyn Davies was drawn to the piece not least for its striking resemblance to Handel's 'Eternal source of light divine', almost certainly a conscious homage to Purcell's composition, and its metaphorical allusion to the performer's part in bringing music and words to life.

Come ye sons of Art, away, the last of six successive odes written by Purcell for Queen Mary's birthday, was first performed on 30 April 1694, eight months before the popular monarch's death from smallpox. 'Strike the viol', an evocation of music's power to uplift spirits and engender celebration, is arguably the work's

finest achievement. It underlines the composer's mature mastery of the ground-bass form and also captures his clear delight in the countertenor voice. Purcell's melodic invention respects the natural stresses of the song's verse, attributed to the poet laureate Nahum Tate, while propelling its words heavenwards with extraordinary vocal embellishments and an equally exuberant instrumental ritornello. The latter, almost as long as the preceding song, serves to glorify music and her 'great patroness', here open to interpretation as St Cecilia or Queen Mary.

'Here the Deities approve' is part of *Welcome to all the Pleasures* of 1683, the first in a series of English odes written for the annual celebration of St Cecilia's Day (22 November). Purcell builds here on lessons learned while writing *Fly, bold rebellion*, a courtly ode composed to mark the discovery and prevention of a plot to assassinate Charles II. 'Here the Deities approve' honours music's patron saint in suitably regal fashion, pairing a flowing ground-bass song with an extended instrumental ritornello to form a joyful hymn to musical talent. In late 1689 Purcell was commissioned to write an ode for the Yorkshire Feast, held annually in London by worthies of the English county. The event, postponed earlier that year in the wake of James II's deposition and exile, was rescheduled for 27 March 1690. Thomas D'Urfey's libretto for the so-called 'Yorkshire Feast Song', *Of old, when heroes thought it base*, is rich in allusions to the new monarchs, William and Mary. 'The pale and the purple rose' refers to the rival houses of York and Lancaster and the Wars of

the Roses, their bloody battles evoked in the instrumental accompaniment's insistent drum-like rhythm.

Giovanni Gabrieli, who flourished under the patronage of the Doges, wrote music that enhanced the spectacle of statecraft and religious ritual in his native Venice. His Sonata XXI for three violins displays its veteran composer's readiness to innovate: here, Gabrieli explores the new technique of writing intricate contrapuntal parts above a slow moving continuo bass line. The work, published in 1615 and widely distributed north of the Alps, supplied a strong model for the subsequent development of the trio sonata.

The Cecilia ode achieved its apogee with Purcell's *Hail! bright Cecilia*, more ambitious in scale and grander in invention than any other work of its kind. The composition, commissioned for the 1692 St Cecilia festivities, revels in the musical imagery of Nicholas Brady's libretto. According to one contemporary report, Purcell sang 'Tis Nature's Voice' at the ode's first performance. This heavily ornamented countertenor recitative amounts to a tour de force of vocal and compositional virtuosity, ideally crafted to illustrate music's unique affective qualities.

'Crown the altar' belongs to *Celebrate this Festival*, Purcell's ode for the Queen's birthday of 1693. Purcell's solo line, an ecstatic meditation on the rituals of spring, flows gently above yet another splendid ground bass.

Purcell made two settings of Colonel Henry Heveningham's 'If music be the food of love' and two versions of his first setting. The song's original

and most popular incarnation dates from the summer of 1692. The composer here sets aside ground-bass form in favour of a free treatment of the text in G minor, presenting Heveningham's verse in a lively duple metre and contrasting flowing melodic lines (notably for the second appearance of the word 'music') with spirited passages in which the text is crisply declaimed.

Purcell's genius brought fresh life to insular traditions of English music-making and also embraced new compositional practices imported from France and Italy. His *Fantasia: Three parts on a ground* may be his earliest surviving ground-bass composition, possibly dating from the late 1670s. The composer's ingenious treatment of venerable contrapuntal techniques, several of them boldly headlined in his autograph manuscript, is richly displayed here. Purcell treats his ground-bass theme to various procedures, including canons '3 parts in one' and with their common melody presented 'recte et retro & arsin et thesin' or backwards and in inversion.

London's marketplace for music expanded in the years following the Restoration, underpinned by royal patronage and the reopening of public theatres. Its need for new work created openings for talented performers and composers: far from being 'struck dumb' by Purcell's arrival on the scene, as John Dryden put it, musicians such as John Blow, Jeremiah Clarke and William Croft flourished as demand for sacred and secular works increased. Blow was only eleven when Charles II returned in triumph to his capital city. The boy, then a chorister in Newark, was soon

enlisted into the ranks of the King's Chapel Royal choir. In 1668 Blow was appointed organist at Westminster Abbey, where he accepted the talented young Henry Purcell among his pupils in July 1674, and became Master of the Children of the Chapel Royal. Blow, expert in the ways of counterpoint, also taught the craft of composition to Clarke and Croft. Such were Purcell's gifts that he soon replaced his teacher in the top job at the Abbey. Despite the younger musician's meteoric rise, he and Blow remained good friends. 'It is apparent that from the mid-1670s until Purcell's death', observes Bruce Wood, 'the two men were engaged in a constant traffic in musical ideas: a traffic which casts light incidentally on their professional relationship as well as directly on their music, for it surely must imply that they were on the best of terms.' The closeness of their relationship is underlined by the many similarities between Purcell's semi-opera *Dido and Aeneas* and Blow's all-sung masque *Venus and Adonis*.

Venus and Adonis was written for performance at court between 1681 and 1683 and is described in its earliest surviving manuscript source as 'A Masque for the entertainment of the King'. The work, a miniature opera in all but name, opens with an Overture in the contemporary French style, clearly intended to appeal to the musical tastes of the Francophile Charles II. The King's former mistress Mary (Moll) Davies and their illegitimate daughter Lady Mary Tudor were cast respectively as Venus and Cupid, with the latter singing an air disparaging those who are 'faithless, wild and gay! Dance, a key ingredient of the early Stuart

masque, is notably present in *Venus and Adonis*. Blow's score includes delightful play-on music for Cupid and a high-spirited huntsman's dance. His Act Tune, originally played between the work's first and second acts, can hold its own with the most elegant and sophisticated of late seventeenth-century dances. The composer's command of the ground-bass idiom and rich melodic imagination are fully exploited in 'A Ground', one of a suite of dances presented at the end of the second act of *Venus*.

While Blow lacked Purcell's invention and finesse as a song composer, he created many fine settings of English verse and selected fifty of the best for inclusion in his retrospective anthology *Amphion Anglicus*. The collection, published in 1700 perhaps as a living composer's bid for immortality, represented Blow's response to the Purcell of *Orpheus Britannicus*. 'Poor Celadon, he sighs in vain' appears to have been written specially for *Amphion Anglicus* and ranks high among the collection's finest songs. Here the composer projects his compassion for the unfortunate Celadon, a youth in love with an unobtainable young woman from a higher social order, into a slow triple-time melody of aching expressive beauty. The song rests on harmonic patterns that suggest the spirit, if not the letter, of a ground bass.

'Celadon' pre-echoes the tragic demise of Jeremiah Clarke, Master of the Choristers at St Paul's Cathedral. According to Sir John Hawkins, writing in his five-volume *General History of the Science and Practice of Music*, Clarke 'had the

misfortune to entertain a hopeless passion for a very beautiful lady in a station of life far above him; his despair of success threw him into a deep melancholy: in short, he grew weary of his life, and on the first day of December, 1707, shot himself.' The legend of Clarke's death was further decorated in the 1820s by Solomon Piggott in his *Suicide and its antidotes*. Piggott suggests that the composer, burdened by 'melancholy' and unable to decide whether to hang or to drown himself, 'made chance his umpire: he threw a piece of money into the air, which came down on its edge, and stuck in the clay.' Although the coin episode caused Clarke to pause, it seems likely that he shot himself soon after. He was buried in the crypt of St Paul's on 3 December while the rumour mill turned out stories about a disastrous love affair and the disturbance it brought to the musician's mental state.

Jeremiah Clarke's career evolved naturally from his apprenticeship as a Chapel Royal chorister and led to his first professional appointment as organist of Winchester College. He was among the circle of composers moved to set one of the dozen or so odes written in memory of Purcell following his sudden death on the eve of St Cecilia's Day in 1695. *Come, come along for a dance and a song*, according to William Croft, was completed during Clarke's time in Winchester. The work, first performed at John Rich's Drury Lane Theatre, compares in scope and scale to the grandest Cecilian and courtly odes of the time. Its qualities of invention can be measured in 'The Glory of the Arcadian Groves', a heartfelt lament

for Purcell in which the solo voice intertwines with music for two recorders.

In 1704 Blow's former pupil William Croft and Jeremiah Clarke were appointed as joint organists of the Chapel Royal. Croft progressed to succeed Blow as master of the chapel's choristers and organist of Westminster Abbey and earned public approval in 1713 with one of his Oxford DMus submissions, an ode in celebration of the Treaty of Utrecht. Croft's secular works include his 'Song with symphonies', *Ye Tuneful Numbers*, which evokes Purcell in its melodic style and the slow-fast-slow ordering of its instrumental introduction.

'O solitude, my sweetest choice', arguably the finest of all Purcell's ground-bass songs, sets a poem written in the 1660s by Kathleen Philips.

The composer here uses the same ground bass found in his anthem *In thee, O Lord*, skilfully treating it to a series of momentary modulations from the composition's 'home' key of C minor.

For his Wigmore Hall recital's encore, Iestyn Davies turned to one of Purcell's greatest tunes. *King Arthur*, a rich theatrical mix of music and spoken play, proved an immediate hit following its first performance at the Dorset Garden Theatre in May or June 1691. 'Fairest isle', originally written for Venus to sing in the show's final masque, stands proud even within the context of a work liberally supplied with excellent music, its flowing melody ideally engineered to mirror the seductive sentiments of Dryden's lyric.

Notes by Andrew Stewart © 2014

www.wigmore-hall.org.uk/live

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A note from Iestyn Davies

We know Henry Purcell today as the musical genius of his age, one of the greatest English composers ever. It is too easy to think only of him and to overlook some wonderful music by his contemporaries. Purcell was part of a golden age in London's music-making, which is why I wanted to place some of his finest songs in company with outstanding works by his friends and colleagues. When Wigmore Hall invited me to present a three-concert residency, we decided to name the series for the title of Alfred Deller's biography, *A Singularity of Voice*. I knew Deller's recording of Jeremiah Clarke's 'The Glory of the Arcadian Groves', and always thought it was a terrific song. John Blow's 'Poor Celadon, he sighs in vain' also spoke to me with the same power. And Croft's *Ye tuneful Numbers*, something I found by chance online several years ago, was also ideal for this programme.

Opportunities to perform a complete programme of songs by Purcell and his contemporaries with ensemble do not come along too often. That is why I wanted to work with Richard Egarr for this concert. Not only is he a great musician but he also has a way of stepping beyond the bounds of convention. He's not

straightjacketed by rules of how pieces from the distant past should be performed, the 'museum quality' approach to baroque music, where everything has to conform to what the theory books tell us.

Richard was open to experiment with speeds and perform pieces in ways that suited their place in the programme. People often treat 'Strike the viol' as a slow, stately dance, certainly when it's performed as part of *Come ye sons of Art, away*. We tried it like that in rehearsal and found that a faster speed worked much better when doing the piece between 'Arise, my muse' and 'Here the Deities approve'. I'm sure this is how performers in Purcell's time would have responded when they took songs from various works and put them together in new or unexpected combinations. That, I believe, is how we can surprise and connect with people in the moment of performance. Our programme closes with 'O solitude, my sweetest choice', just with voice and theorbo. So the concert moves from songs with strings and continuo, which contain big dramatic ideas and contrasts, to end with Purcell's exquisite meditation on places 'remote from tumult and from noise' with just two people on stage.

HENRY PURCELL (1659–1695)

01 Arise, my muse

from Ode for Queen Mary's Birthday Z320 (1690)

Arise, my muse, and to thy tuneful lyre
Compose a mighty ode
Whose charming nature may inspire
The bosom of some listening God
To consecrate thy bold attempting verse,
And Gloriana's fame disperse
O'er the wide confines of the universe.

(Thomas D'Urfey, 1653–1723)

02 Strike the viol

from Come, ye sons of art away Z323 (1694)

Strike the viol, touch the lute,
Wake the harp, inspire the flute,
Sing your patroness's praise,
In cheerful and harmonious lays.

(?Nahum Tate, 1652–1715)

03 Here the Deities approve

from Welcome to all the pleasures Z339 (1683)

Here the Deities approve
The God of Music and of Love;
All the talents they have lent you,
All the blessings they have sent you,
Pleas'd to see what they bestow,
Live and thrive so well below.

(Christopher Fishburn, fl 1683)

04 The pale and the purple rose

from Yorkshire Feast Song Z333 (1690)

The pale and the purple rose,
That after cost so many blows
When English Barons fought,
A prize so dearly bought
By the fam'd worthies of that shire,
Still best by sword and shield defended were.

(Thomas D'Urfey)

06 'Tis Nature's Voice

from Hail, bright Cecilia Z328 (1692)

'Tis Nature's Voice; thro' all the moving Wood
Of Creatures understood:
The Universal Tongue to none
Of all her num'rous Race unknown.
From her it learnt the mighty Art
To court the Ear or strike the Heart:
At once the Passions to express and move;
We hear, and straight we grieve or hate, rejoice or love;
In unseen Chains it does the Fancy bind;
At once it charms the Sense and capivates the Mind.

(Nicholas Brady, 1659–1726)

07 Crown the altar

from Celebrate this festival, Z321 (1693)

Crown the altar, deck the shrine,
Behold the bright seraphic throng
Prepar'd our harmony to join,
The Sacred Quire attend too long.

(Nahum Tate)

08 If music be the food of love

Z379b (1st setting/1st version, ?1691–2)

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's yet the treat is only sound.
Sure I must perish by your charms,
Unless you save me in your arms.

(Henry Heveningham, 1651–1700;
first line by William Shakespeare, 1564–1616)

JEREMIAH CLARKE (c.1674–1707)

10 **The Glory of the Arcadian Groves**

from Come, come along for a dance and a song (1695)

The glory of the Arcadian groves
That tun'd our smiling loves,
That deck'd the graces and plumed their doves,
Whose warbling notes the wood made ring,
That wak'd the morn and cheer'd the spring
Is gone and ne'er to return.

(Anonymous)

JOHN BLOW (1648/9–1708)

11 **Poor Celadon, he sighs in vain**

Poor Celadon, he sighs in vain;
The fair Euginia must not love,
Nor has a shepherd reason to complain
When tow'ring thoughts his ruin prove.
But Celadon his stars will often blame
With all the passion of the mind and tongue.
Complaining words and notes increase his flame;
The nymph won't see it, but commends the song.
Alas, 'tis plain what crosses still his fate;
What, can a verse or note avail?
Birth, fortune are as hills of greatest height;
They overlook a lowly dale.

WILLIAM CROFT (1678–1727)

Ye Tuneful Numbers: A song with symphonies

12 **Symphony**

13 **Air**

Ye tuneful Numbers and ye moving sounds
By whose soft pow'r the God of Musick wounds,
Here show the Mighty Magick of your Art,
To warm the Charming cold Astrea's heart.

14 **Air**

Tell her I'm wounded, but 'tis all in vain,
Since to the Winds I might as well complain.
Tell her I'm wounded, but 'tis all in vain,
For she regards not, tho' she knows my pain.

15 **Recitative**

But oh why shou'd I blame this cruel fair for my unhappy
Doom.

16 **Air**

When Thousands more, the same must share,
For she will bless but One.

HENRY PURCELL

24 **O solitude, my sweetest choice!** Z406 (1684–5)

O solitude, my sweetest choice!
Places devoted to the night,
Remote from tumult and from noise,
How ye my restless thoughts delight!
O solitude, my sweetest choice!
O heav'ns! what content is mine
To see these trees, which have appear'd
From the nativity of time,
And which all ages have rever'd,
To look today as fresh and green
As when their beauties first were seen.
O, how agreeable a sight
These hanging mountains do appear,
Which th' unhappy would invite
To finish all their sorrows here,
When their hard fate makes them endure
Such woes as only death can cure.
O, how I solitude adore!
That element of noblest wit,
Where I have learnt Apollo's lore,
Without the pains to study it.
For thy sake I in love am grown
With what thy fancy does pursue;
But when I think upon my own,
I hate it for that reason too,
Because it needs must hinder me
From seeing and from serving thee.
O solitude, O how I solitude adore!
(Katherine Philips, 1631–1664)

encore

HENRY PURCELL

26 Fairest isle

from King Arthur Z628/38 (1691)

Fairest isle, all isles excelling,
Seat of pleasure and of love
Venus here will choose her dwelling,
And forsake her Cyprian grove.
Cupid from his fav'rite nation
Care and envy will remove;
Jealousy, that poisons passion,
And despair that dies for love.

Gentle murmurs, sweet complaining,
Sighs that blow the fire of love
Soft repulses, kind disdainings,
Shall be all the pains you prove.
Ev'ry swain shall pay his duty,
Grateful ev'ry nymph shall prove;
And as these excel in beauty,
Those shall be renown'd for love.

(John Dryden, 1631–1700)

IESTYN DAVIES

After graduating in Archaeology and Anthropology from St John's College, Cambridge, Iestyn Davies studied at the Royal Academy of Music, London. He has sung the roles of Creonte in Steffani's *Niobe* for the Royal Opera House, Covent Garden, Ottone (*L'incoronazione di Poppea*) for Zürich Opera and Glyndebourne Festival Opera; Arsace (*Partenope*) for the New York City Opera; Oberon (*A Midsummer Night's Dream*) for Houston Grand Opera and English National Opera; Apollo (*Death in Venice*) for English National Opera and in his house debut at La Scala, Milan. He made his debuts at the Metropolitan Opera, New York in

Rodelinda where he has also appeared as Trinculo (*The Tempest*) and Oberon; the Lyric Opera of Chicago (Rinaldo/Handel) and his debuts at the Munich and Vienna festivals in George Benjamin's *Written on Skin*.

In concert he has performed at the Teatro alla Scala, Milan with Dudamel, Het Concertgebouw and Tonhalle with Koopman, and appeared at the Barbican, the Théâtre des Champs-Élysées, the Lincoln Center, New York, and at the BBC Proms. He recently made his debut, in recital, at Carnegie Hall, New York. He enjoys a successful relationship with Wigmore Hall.

Iestyn Davies is the recipient of the Royal Philharmonic Society's 2010 Young Artist of the Year prize, a 2012 *Gramophone* Award (*Arias for Guadagni* on Hyperion), and the 2013 Critics' Circle Awards for Exceptional Young Talent.

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RICHARD EGARR

Richard Egarr brings a sense of adventure and an enquiring mind to all his music-making – whether directing from the keyboard, conducting, or playing concertos, solo recitals or chamber music. Music Director of the Academy of Ancient Music since 2006, and Associate Artist of the Scottish Chamber Orchestra since 2011, he makes his conducting debuts with the Philadelphia Orchestra in 2013 and the Royal Concertgebouw Orchestra in 2014. He teaches at the Amsterdam Conservatoire and Juilliard School of Music, and has regular relationships with the Britten-Pears Foundation and Netherlands Opera Academy. Richard Egarr's extensive discography on Harmonia Mundi includes solo works by Gibbons, Couperin, Purcell, Mozart and J. S. Bach, and many award-winning recordings with violinist Andrew Manze. With the Academy of Ancient Music he has recorded J. S. Bach's Harpsichord Concertos and Brandenburg Concertos, and their discs of Handel have won MIDEM, Edison and *Gramophone* awards.

PAMELA THORBY

Described recently by BBC Radio 3 as 'the queen of the recorder', Pamela Thorby is unique amongst

recorder players in the breadth and variety of her work. She can be heard on numerous recordings of repertoire ranging from the medieval period to the present day, and has toured throughout the world as concerto soloist, chamber musician and orchestral principal. The driving force behind the much admired Palladian Ensemble, she now appears in recital and with leading ensembles such as the Dunedin Consort, The English Concert, La Serenissima and Concerto Caledonia. Her ability to improvise and assimilate many styles has led to performances with leading jazz, pop and folk artists, on film and TV soundtracks and recording her own folk/jazz album, *Ammonite*. Recordings include Baroque concertos with Sonnerie, Handel sonatas with Richard Egarr, *Garde of Early Delights* with harpist Andrew Lawrence-King, *The Nightingale and the Butterfly* with lutenist Elizabeth Kenny, and ten Palladian Ensemble albums for Linn Records.

TABEA DEBUS

Tabea Debus was born in 1991 and studied the recorder with Gudula Rosa in Münster Germany, later moving to London to study with Pamela Thorby, Ian Wilson and Alison McGillivray at the Guildhall School of Music & Drama. Since 2011 a scholarship from the Studienstiftung des Deutschen Volkes has enabled her to continue her work with Michael Schneider and Kristin von der Goltz at the Frankfurt Academy of Music and the Performing Arts. An eight-times winner in the Jugend Musiziert Competition, Tabea Debus began winning prizes at a very early age, including

awards from the Deutsche Stiftung Musikleben and the Melante Foundation. In 2011 she won First Prize in the international woodwind competition Hülsta Woodwinds in Münster, following which she recorded her first CD *Upon a ground*. Concert tours have taken her to Japan, Malaysia, Singapore and the United States. She has also participated in masterclasses given by Dorothee Oberlinger, Maurice Steger, Han Tol, Paul Leenhouts and Robert Ehrlich.

BOJAN ČIČIĆ

Bojan Čičić studied at the Paris Conservatoire and the Guildhall School of Music & Drama. He leads a number of distinguished chamber ensembles, including Florilegium and La Nuova Musica, and is principal second violin with the Academy of Ancient Music. Bojan performs on a 1680 instrument by Ruggieri, which is kindly loaned to him by the Jumpstart Junior Foundation. As soloist, highlights have included recordings of J. S. Bach's Brandenburg Concertos (*Gramophone Award 2008*) with Trevor Pinnock and the European Brandenburg Ensemble, Bach's Double and Triple Concertos with Rachel Podger and Brecon Baroque, sonatas by Rust and Biber on the viola d'amore for BBC Radio 3, and a tour of the Netherlands with his own group, Suonar Cantando. In 2013 he recorded Bach's Brandenburg Concertos and performed Mozart's *Sinfonia Concertante* with Florilegium. 2014 sees exciting collaborative projects with acclaimed harpsichordist Mahan Esfahani, including a recording of sonatas by Carbonelli.

STEPHEN PEDDER

Stephen Pedder read music at Selwyn College, Cambridge and studied modern violin with Howard Davis and baroque violin with Nicolette Moonen at the Royal Academy of Music. On graduating from the Academy in 2008 he was selected as a member of the European Union Baroque Orchestra and has since performed regularly with many of the UK's leading period instrument orchestras including the Academy of Ancient Music, English Baroque Soloists and Orchestra of the Age of Enlightenment. Stephen Pedder's chamber group Les Mélomanes (meaning 'mad about music') has performed at major music festivals and given live broadcasts on BBC Radio 3. He also performs with The Bach Players whose recent recording of Bach and Pachelbel cantatas and instrumental music was met with great critical acclaim.

JULIA KUHN

German violinist Julia Kuhn received the Leverhulme Award to study baroque violin with Simon Standage at the Royal Academy of Music where she graduated with distinction in 2011. She also received a degree in modern violin from the Mozarteum in Salzburg. She has participated in masterclasses with Reinhard Goebel, Elizabeth Wallfisch, Anner Bylisma, Rachel Podger and the Ensemble Academy of the Freiburg Baroque Orchestra. She has been invited to play with the Orchestra of the Age of Enlightenment, Collegium Musicum 90, Classical Opera, Dunedin Consort, La Nuova Musica, The Wallfisch Band, and has

been asked to lead the International Baroque Players, Solomon's Knot and Oxford Baroque. Julia was a participant of the Ann and Peter Law OAE Experience for young players 2011 and has played live on BBC Radio 3. She has performed at the London Handel Festival, the Händel Festspiele Halle and Göttingen, the Brighton Early Music Festival, and taken part in the *For Crying out Loud* series at Wigmore Hall.

MARK LEVY

Violist Mark Levy has gained an international reputation as one of the most thoughtful and creative chamber musicians of his generation. Mark's projects with his own ensemble, Concordia, have included early polychoral music from Venice for three CDs and a UK tour, English court masque music in its original setting at London's Banqueting House, a BBC TV documentary on William Lawes, and two Purcell anniversary programmes at Wigmore Hall. Outside the world of early music, Mark Levy's work has included contributions to the soundtracks of movies such as *The Governess*, *Titus*, *The Shipping News* and *The Knight's Tale*. During recent years his growing interest in the application of computers to music has led him back to academic research and then to a leading music website, where he heads the

team responsible for automatic music recommendations and internet radio stations enjoyed by millions of music lovers across the globe.

WILLIAM CARTER

Born in Florida, William Carter studied modern guitar with Bruce Holzman at the Florida State University before falling in love with earlier plucked instruments and the world of historical performance. Following initial guidance from Pat O'Brien in New York, he travelled to London as a Fulbright Scholar where he studied the lute with Nigel North. Concert tours and festival appearances followed throughout Europe, Asia and North and South America, both as an orchestral player and as a chamber musician and soloist with his own group, Palladians. He is an enthusiastic teacher and is Professor of Baroque Studies and Lute at the Guildhall School of Music & Drama. In 2005, his exploration of the world of the baroque guitar led to the release of his first solo album, *La Guitarre Royale: The music of Francesco Corbetta*. In 2007 he released his second album *La Guitarra Española*, which was *Gramophone* Editor's Choice. He has also featured on recordings with the Academy of Ancient Music and The English Concert.

Arise, my muse

Recorded live at Wigmore Hall, London, on 27 February 2013

IESTYN DAVIES *countertenor*

RICHARD EGARR *harpsichord*

PAMELA THORBY *recorder*

TABEA DEBUS *recorder*

BOJAN ČIČIĆ *violin*

STEPHEN PEDDER *violin*

JULIA KUHN *viola, violin*

MARK LEVY *viola da gamba*

WILLIAM CARTER *theorbo, baroque guitar*

