

KINGS PLACE LONDON UNWRAPPED

The 'London' Bach Feinstein Ensemble with Christopher Suckling

JC Bach | Abel | Handel | Haydn

Sun 27 Jun | 7pm
Kings Place Hall One



Programme

Carl Frederick Abel (1723–1787)

Viola da gamba solo I from *The Drexel Manuscript*

Quartet in G for flute, violin,
viola da gamba & cello, WKO 227
Allegro Moderato – Allegretto

George Frideric Handel (1685–1759)

Cantata: 'Nel dolce dell' oblio', HWV134
Recitative – Aria – Recitative – Aria

Abel Viola da gamba solo II
from *The Drexel Manuscript*

Joseph Haydn (1732–1809)

London Trio No. 1 in C for flute, violin & cello
Allegro moderato – Andante – Finale: Vivace
interspersed with

Scottish Songs for soprano, violin, cello & harpsichord,
Hob. XXXIa
'The Banks of Spey'; 'The Ploughman'; 'John Anderson'

Abel Viola da gamba solo III
from *The Drexel Manuscript*

Johann Christian Bach (1735–1782)

Quartet No. 1 in C for flute, violin,
viola da gamba & cello, Op. 8 | B51
Allegro con spirito – Minuetto

This performance will last approx. 75 mins with no interval.

ALSO PART OF

BACH WEEKEND 2021

The Feinstein Ensemble

Christopher Suckling viola da gamba, cello, speaker

Faye Newton soprano

Rachel Brown flute

Catherine Manson violin

Anna Holmes cello

Robin Bigwood harpsichord

The Bach–Abel Concerts

When Carl Friedrich Abel met JC Bach in 1763, it was the beginning of a hugely productive collaboration and a true friendship. Both of them were German expatriates living in London. They were also composers, virtuosi, and impresarios of the highest calibre. They performed at the exclusive Bach-Abel concerts alongside the great composers of the day, caroused together as two of London's most notorious drinkers, and were both members of Queen Charlotte's Chamber Band. Join Christopher Suckling and the Feinstein Ensemble for an evening of arias and instrumental pieces written by four of London's most famous musical immigrants: J C Bach, Abel, Handel and Haydn. Expect virtuosity, verbosity and a lot of heavy drinking.

Text & Translations

Cantata: Nel dolce dell' oblio

Recitativo:

Nel dolce dell'oblio
benché riposi
la mia Filli adorata veglia
coi pensier suoi
e in quella quiete
Amor non cessa mai
con varie forme
la sua pace turbar
mentr'ella dorme.

Aria:

Giacché il sonno a lei dipinge
la sembianza del suo bene,
nella quiete ne pur finge
d'abbracciar le sue catene.

Recitativo:

Così fida ella vive
al cuor che adora
e nell'ombre respira
la luce di quel sol
per cui sospira.

Aria:

Ha l'inganno il suo diletto
se i pensier mossi d'affetto
stimano ver ciò che non sanno.
Ma se poi si risveglia un tal errore
il pensier ridice a noi
ha l'inganno il suo dolore.

Recitative:

In sweet oblivion,
though she be resting,
my beloved Phyllis watches
with her thoughts,
and in that quiet,
Love unceasingly
disturbs her peace
with many an image
as she sleeps

Aria:

As a dream draws for her
the countenance of her beloved,
even in this calm she imagines
she is embracing her chains.

Recitative:

Thus she lives faithful
to the heart she adores
and in shadows imbibes
the light of that sun
for which she pines.

Aria:

Illusion has its charms
when the mind, moved by affection,
thinks it sees what does not exist.
But if later the mistake is realised,
the mind turns to us again;
delusion brings a pain of its own.

Scottish Songs

John Anderson

by Robert Burns

John Anderson my jo, John,
When we were first acquaint,
Your locks were like the raven,
Your bonie brow was brent;
But now your brow is bald, John,
Your locks are like the snaw,
but blessings on your frosty pow,
John Anderson, my jo!

John Anderson my jo, John,
We clamb the hill thegither,
And monie a cantie day, John,
We've had wi' ane anither;
Now we maun totter down, John,
And hand in hand we'll go,
And sleep thegither at the foot,
John Anderson, my jo!

The Banks of Spey

by Robert Burns

Talk not of love, it gives me pain,
For love has been my foe;
He bound me with an iron chain,
And plung'd me deep in woe.
But friendship's pure and lasting joys,
My heart was form'd to prove;
There, welcome win and wear the prize,
But never talk of love.

Your friendship much can make me blest,
Oh, why that bliss destroy?
Why urge the only, one request
You know I will deny;
Your thought, if love must harbour there,
Conceal it in that thought,
Nor cause me from my bosom tear
The only friend I sought.

The Ploughman

by Robert Burns

The Ploughman he's a bonny lad,
His mind is ever true, jo,
His garters knit below his knee,
His bonnet it is blue, jo.

Then up wi't a', my Ploughman lad,
And hey, my merry Ploughman!
Of a' the trades that I do ken,
Commend me to the Ploughman.

My Ploughman he comes hame at e'en,
He's aften wat and weary;
Cast off the wet, put on the dry,
And gae to bed, my dearie.

Then up wi't a', my Ploughman lad,
And hey, my merry Ploughman!
Of a' the trades that I do ken,
Commend me to the Ploughman.

I will wash my Ploughman's hose,
And I will dress his o'erlay:
I will mak my Ploughman's bed,
And chear him late and early.

Then up wi't a', my Ploughman lad,
And hey, my merry Ploughman!
Of a' the trades that I do ken,
Commend me to the Ploughman.

I hae been east, I hae been west,
I hae been at Saint Johnston,
The bonniest sight that e'er I saw
Was the Ploughman laddie dancin'.

Then up wi't a', my Ploughman lad,
And hey, my merry Ploughman!
Of a' the trades that I do ken,
Commend me to the Ploughman.

Snaw-white stocking on his legs,
And siller buckles glancin';
A gude blue bannet on his head,
And O! but he was handsome!

Then up wi't a', my Ploughman lad,
And hey, my merry Ploughman!
Of a' the trades that I do ken,
Commend me to the Ploughman.

Biographies

The Feinstein Ensemble

Specialising in the historically accurate performance of music from the 18th century, the **Feinstein Ensemble's** concerts and recordings of the Baroque repertoire have been acclaimed both in the UK and internationally. As one of the busiest period ensembles in Europe, they have toured in the Far East, Germany, France, the Gulf, Egypt, Israel, Belgium and Holland. They are resident period orchestra at St Martin-in-the-Fields in London, performing around 30 concerts a year there. They are regular performers at Southbank Centre, and their 'Bach Weekend' at Kings Place has become one of the highlights of London's musical calendar.

The Feinstein Ensemble is best known for its interpretations of Bach. Collaborations with their sister group the London Bach Singers have resulted in critically acclaimed performances of all of Bach's major choral works, including the Mass in B minor, the *St John* and *St Matthew Passions*, the *Magnificat* and the *Easter Oratorio*. The Ensemble can be heard regularly on BBC R3 and in 2009 they were invited by BBC TV to broadcast a groundbreaking documentary and performance of all six *Brandenburg Concertos*. Their recordings for Naxos, Black Box Music, Sanctuary Records, Dutton Epoch records and Barn Cottage Records have been universally praised by the critics.

Christopher Suckling

Christopher Suckling is a continuo cellist and gambist noted for his 'captivating expressivity'. He is a principal player with Gabrieli Consort and the Feinstein Ensemble and has broadcast live as a soloist and chamber musician on BBC R3 and Classic FM. His recordings have been critically praised for the quality of his tone and his 'exquisitely fluid' playing; the Independent has cited the 'warmth of the cello sonorities', whilst a 5-star review in the *BBC Music Magazine* noted 'particular highlights in [his] resonant cello'. *The New York Times* enjoyed his 'lively and attractive ornamentation' and his work as a director has been described as 'scintillating', 'dynamic' and 'containing moments of real beauty'.



Christopher is also an active researcher. His doctoral thesis explored the realisation of recitative by the cellist in early 18th-century Italian opera and offers a method through which current cellists can develop this practice. The relationship between his performance and research has led him to act as a consultant for BBC TV and to contribute performing editions to recent recordings, notably the award-winning Purcell *King Arthur* and *Fairy Queen* for Gabrieli Consort. Christopher is Head of Historical Performance and Deputy Head of Academic Studies at the Guildhall School of Music & Drama.

Faye Newton

Faye Newton enjoys a diverse repertoire spanning some six centuries and embracing many aspects of the solo voice, from intimate lute-song recitals and consort singing to baroque opera and collaborations with leading orchestras and choirs on the European scene for historically-informed performance. For over a decade she performed as a soloist with the New London Consort, most notably at the BBC Proms and in Jonathan Miller's productions of Monteverdi's *Orfeo*, and Purcell's *Dido and Aeneas*.

Faye can often be heard performing solo-voice Bach Cantatas with the Feinstein Ensemble at St Martin in the Fields and Kings Place. In 2009 Faye made her solo debut at the Amsterdam Concertgebouw, performing Handel's *Ode for St Cecilia's Day* with Ton Koopman and the Amsterdam Baroque Orchestra, and in 2013 she was invited to perform in Koopman's *Festival Itinéraire Baroque en Périgord* with the Netherlands-based ensemble, Caecilia-Concert.

Faye has a particular love for the music of Monteverdi and his contemporaries and performs this repertoire regularly with the Gonzaga Band. Their recent, critically acclaimed recordings include *Venice 1629* (2018) and *Amadio Freddi: Vespers* (2019) on Resonus Classics. Faye also features on Andrew Parrott's recording of *Orfeo*, singing the role of Euridice.



Other notable recordings include *The Language of Love*, songs of the troubadours and trouvères by Duo Trobairitz, released on Hyperion and selected as American Record Guide Choice of 2007; music by Giovanni Battista Grillo with His Majestys Sagbutts & Cornetts; and a recording of English rounds and grounds entitled, *Twenty waies upon the Bels* (2016) with Pellingmans' Saraband.

Rachel Brown

Lauded for her eloquent and virtuosic performances on a huge range of flutes and recorders, **Rachel Brown** has appeared as a soloist in Europe, Japan and North and South America with a comprehensive concerto repertoire from JS Bach, Vivaldi and Telemann to Mozart. Her championing of the works of the Berlin School has reawakened interest in the largely unknown masterpieces by Quantz and her recording of the CPE Bach D minor Concerto was voted best by Polish Radio. She has recorded Bach's B minor Suite twice, with the Brandenburg Consort and the Academy of Ancient Music and her three discs of Handel's chamber music with the London Handel Players have been described as 'perfection itself' (*Pan*). Her recordings of Bach Flute Sonatas & Arias with Laurence Cummings and the London Handel Players and Mozart Flute Quartets with the Revolutionary Drawing Room are soon to be followed by a disc of Vivaldi Concertos & Arias.

A dedicated teacher, Rachel has given masterclasses worldwide. She is currently professor of historical flute at the Royal College of Music in London. She is author of the Cambridge University Press handbook, *The Early Flute*, a practical guide and has composed cadenzas for the new Bärenreiter edition of the Mozart Flute Concertos. A practice manual for the baroque flute is in preparation alongside a book on baroque dance for musicians, which is the fruit of her extensive collaboration with dancer Mary Collins.





Catherine Manson

Catherine Manson enjoys a versatile performing career as a soloist and chamber musician. As first violinist of the classical London Haydn Quartet she has performed in venues such as Carnegie Hall, the Library of Congress, the Concertgebouw in Amsterdam, London's Wigmore Hall and the Sydney Opera House. The quartet's series of recordings of the Haydn quartets on the Hyperion label has met with high critical acclaim internationally.

She was appointed as leader of the Amsterdam Baroque Orchestra in 2006. Together with the orchestra's director, Ton Koopman she has recorded the six obbligato sonatas by Bach, Haydn's concerto for violin and organ and the complete chamber music by Buxtehude. They have given many concerts together throughout Europe. In 2001 she co-founded and now directs MusicWorks, a charitable organisation which presents a range of chamber music courses for young musicians. She has given masterclasses and workshops at conservatories in London, Amsterdam, Lyon, Barcelona, Sydney, Melbourne, Singapore and at Juilliard School, Yale and Indiana Universities.

Catherine first appeared as leader of the Feinstein Ensemble in 2005 and it has been an important part of her musical life ever since.

Anna Holmes

After spending her sixth form at Wells Cathedral School, **Anna Holmes** spent five years at the Royal Academy of Music studying under the late Derek Simpson and Jennifer Ward-Clarke. Since then she has been a busy freelance cellist recording, performing and touring with many of the leading London period instrument orchestras including the OAE, AAM, LHO and the Gabrieli Consort and Players. Anna is very glad to be performing again but she is also passionate about teaching, and her many young 'cello pupils have kept her occupied during the pandemic.



Robin Bigwood

Alongside his work with Feinstein Ensemble, **Robin Bigwood** has performed, toured and recorded with Passacaglia, La Serenissima, London Baroque, Scottish Ensemble and Britten Sinfonia, playing harpsichord, organ and piano. He teaches harpsichord and continuo at Royal Birmingham Conservatoire and directs the ensemble Art of Moog, which performs the music of JS Bach on synthesizers.



BACH: MASS IN B MINOR
The Feinstein Ensemble | London Bach Singers

Fri 15 Oct | 7.30pm
Kings Place Hall One
kingsplace.co.uk/bach