

Friday 2<sup>nd</sup> April 2021 at 7.30pm

## *Music and Poetry*

Live from The Coach House

David Adams, Lesley Hatfield - *violins*

Rebecca Jones - *viola*

Alice Neary - *cello*

James Grimm - *reader*

### **Seven Last Words of Christ on the Cross**

*Joseph Haydn (1732-1809)*

In 1791, during his visit to London, Haydn was asked to play in a private concert at Chelsea Hospital, in the lodgings of Charles Burney, a great music historian of the time. The piece he was asked to play was *The Seven Last Words of Christ on the Cross* which was yet to be performed in England. According to Mr Burney, Haydn played first violin in the string quartet version of this piece in a “most chaste and appealing manner”.

This extraordinary work was originally composed as the result of a commission from a priest in Cadiz, who requested a piece to be performed on Good Friday in the underground church of Santa Cuervo. The seven main movements, book-ended by an introduction and a dramatic depiction of an earthquake, were performed with sermons between each one, with the priest prostrating himself during the actual music. Haydn describes the scene - “...the effect of the performance being not a little enhanced by the following circumstances. The walls, windows and pillars of the church were hung with black cloth, and only one large lamp, hanging from the centre of the roof, broke the solemn darkness.” Tonight we won’t be in blackness and we won’t discourse seven sermons, but we will enhance our performance by hearing some wonderful poetry between the movements, reflecting on the depth of feeling and spirituality of the meaning behind the music.

The first version of this piece was scored for orchestra, but it was immediately so successful that Haydn quickly made arrangements for string quartet and also a piano reduction, and he later arranged it as an oratorio. All these versions are extremely effective, in fact the string quartet arrangement has become more popular than the original and is so beautifully transcribed by Haydn that you can hear its influence in his later string quartets.

Whilst he was contemplating how to complete this commission, Haydn was somewhat troubled about how to write seven slow movements and still engage the listener. He then came upon the idea of making the main theme of each movement relate directly to a Latin text. These texts appear over the appropriate theme in the score and one can easily imagine how this led to the work becoming an oratorio in the later version, the music already being very vocal in its conception.

The movements are all in sonata form, but it is really the storytelling throughout each piece that rules the roost. Haydn uses very vivid colours, unusual harmonies and word painting; for instance the 2 note falling figure in the violin over the parched pizzicato in *Sitio* (Sonata 5), or the 5 note figure which makes up the opening motif in *Consummatum Est* (Sonata 6) and of course the extraordinary depiction of the earthquake at the end, marked *‘presto e con tutta forza’*.

We have chosen poetry by Herbert, Sitwell, Laidlaw, Dickinson, Blake, Rossetti, Pope and Anon. Each poem is a masterpiece in its own right, and we hope that you’ll agree that they complement and enhance the performance of the music.

## L'Introduzione - *Maestoso ed Allegro*

\*\*\*\*\*

### The Agonie

Philosophers have measur'd mountains,  
Fathom'd the depths of seas, of states, and kings,  
Walk'd with a staffe to heav'n, and traced fountains:  
But there are two vast, spacious things,  
The which to measure it doth more behove:  
Yet few there are that sound them; Sinne and Love.

Who would know Sinne, let him repair  
Unto Mount Olivet; there shall he see  
A man so wrung with pains, that all his hair,  
His skinne, his garments bloudie be.  
Sinne is that presse and vice, which forceth pain  
To hunt his cruell food through ev'ry vein.

Who knows not Love, let him assay  
And taste that juice, which on the crosse a pike  
Did set again abroach; then let him say  
If ever he did taste the like.  
Love is that liquour sweet and most divine,  
Which my God feels as bloud; but I, as wine.

*George Herbert*

## Sonata 1 - *Largo*

*Pater dimitte illis, quia nesciunt, quid faciunt* - "Father, forgive them; for they do not know what they are doing." *Luke 23:34*

\*\*\*\*\*

### The Lord is wroth with Pharaoh's men

The Lord is wroth with Pharaoh's men,  
Tarry ye not in Egypt!  
He hath raised His strong arm to smite furrow and fen,  
And he'll smite them and smite them again and again.  
Tarry ye not,  
Tarry ye not,  
Tarry ye not in Egypt!  
The Lord is wroth with Pharaoh's men,  
He hath raised His strong arm to smite furrow and fen,  
And he'll smite them and smite them again and again,  
So tarry no longer in Egypt.

The Lord hath set His sign in the sky,  
Tarry ye not in Egypt!  
And all the first-born in the land shall die,  
The fathers shall perish, the mothers shall sigh.  
Tarry ye not,  
Tarry ye not,  
Tarry ye not in Egypt!  
The Lord hath set His sign in the sky,  
And all the first-born in the land shall die;  
The fathers shall perish, the mothers shall sigh,  
So tarry no longer in Egypt!

The Lord hath hardened the heart of the King,  
Tarry ye not in Egypt!  
So the creatures that crawl and the insects that sting  
Will add terror to life and bring death on the wing.  
Tarry ye not,  
Tarry ye not,  
Tarry ye not in Egypt!  
The Lord hath hardened the heart of the King,  
So the creatures that crawl and the insects that sting  
Will add terror to life and bring death on the wing,  
So tarry no longer in Egypt!

There is blood on the river and blood on the door,  
Tarry ye not in Egypt!  
The land shall be red on the sea and the shore,  
And the blood of the Ruler shall reign nevermore.  
Tarry ye not,  
Tarry ye not,  
Tarry ye not in Egypt!  
There is blood on the river and blood on the door,  
The land shall be red on the sea and the shore,  
And the blood of the Ruler shall reign nevermore,  
So tarry no longer in Egypt!

*A. H. Laidlaw*

## Sonata 2 - Grave e Cantabile

*Hodie mecum eris in Paradiso* - "Truly I tell you, today you will be with me in Paradise." *Luke 23:43*

\*\*\*\*\*

### I sing of a maiden

I sing of a maiden  
That is matchless,  
King of all kings  
For her son she chose.

He came as still  
Where his mother was  
As dew in April  
That falls on the grass.

He came as still  
To his mother's bower  
As dew in April  
That falls on the flower.

He came as still  
Where his mother lay  
As dew in April  
That falls on the spray.

Mother and maiden  
There was never, ever one but she;  
Well may such a lady  
God's mother be.

*Anon*

## Sonata 3 - Grave

*Mulier, ecce filius tuus* - "Woman, here is your son." *John 19: 26-27*

\*\*\*\*\*

## Night

The sun descending in the west,  
The evening star does shine;  
The birds are silent in their nest,  
And I must seek for mine.  
The moon, like a flower,  
In heaven's high bower,  
With silent delight  
Sits and smiles on the night.

Farewell, green fields and happy groves,  
Where flocks have took delight.  
Where lambs have nibbled, silent moves  
The feet of angels bright;  
Unseen they pour blessing,  
And joy without ceasing,  
On each bud and blossom,  
And each sleeping bosom.

They look in every thoughtless nest,  
Where birds are covered warm;  
They visit caves of every beast,  
To keep them all from harm.  
If they see any weeping  
That should have been sleeping,  
They pour sleep on their head,  
And sit down by their bed.

When wolves and tigers howl for prey,  
They pitying stand and weep;  
Seeking to drive their thirst away,  
And keep them from the sheep.  
But if they rush dreadful,  
The angels, most heedful,  
Receive each mild spirit,  
New worlds to inherit

And there the lion's ruddy eyes  
Shall flow with tears of gold,  
And pitying the tender cries,  
And walking round the fold,  
Saying, 'Wrath, by His meekness,  
And, by His health, sickness is driven away  
From our immortal day.

'And now beside thee, bleating lamb,  
I can lie down and sleep;  
Or think on Him who bore thy name,  
Graze after thee and weep.  
For, washed in life's river,  
My bright mane for ever  
Shall shine like the gold  
As I guard o'er the fold.'

*William Blake*

## Sonata 4 - Largo

*Deus meus, Deus meus, utquid dereliquisti me?* - "My God, my God, why have you forsaken me?"

*Mark 15:34; Matthew 27:46*

\*\*\*\*\*

### Still falls the Rain

Still falls the Rain---  
Dark as the world of man, black as our loss---  
Blind as the nineteen hundred and forty nails  
Upon the Cross.

Still falls the Rain  
With a sound like the pulse of the heart that is changed to the hammer-beat  
In the Potter's Field, and the sound of the impious feet

On the Tomb:  
Still falls the Rain

In the Field of Blood where the small hopes breed and the human brain  
Nurtures its greed, that worm with the brow of Cain.

Still falls the Rain  
At the feet of the Starved Man hung upon the Cross.  
Christ that each day, each night, nails there, have mercy on us---  
On Dives and on Lazarus:  
Under the Rain the sore and the gold are as one.

Still falls the Rain--- Still falls the Blood from the Starved Man's wounded Side:  
He bears in His Heart all wounds,---those of the light that died,  
The last faint spark  
In the self-murdered heart, the wounds of the sad uncomprehending dark,  
The wounds of the baited bear---  
The blind and weeping bear whom the keepers beat  
On his helpless flesh... the tears of the hunted hare.

Still falls the Rain--- Then--- O Ile leape up to my God: who pulles me doune---  
See, see where Christ's blood streames in the firmament:  
It flows from the Brow we nailed upon the tree  
Deep to the dying, to the thirsting heart  
That holds the fires of the world,---dark-smirched with pain  
As Caesar's laurel crown.

Then sounds the voice of One who like the heart of man  
Was once a child who among beasts has lain---  
"Still do I love, still shed my innocent light, my Blood, for thee."

*Edith Sitwell*

## Sonata 5 - Adagio

*Sitio* - "I am thirsty." *John 19:28*

\*\*\*\*\*

## It is finished

Dear Lord, let me recount to Thee  
Some of the great things Thou hast done  
For me, even me  
Thy little one.

It was not I that cared for Thee, —  
But Thou didst set Thy heart upon  
Me, even me  
Thy little one.

And therefore was it sweet to Thee  
To leave Thy Majesty and Throne,  
And grow like me  
A Little One,

A swaddled Baby on the knee  
Of a dear Mother of Thine own,  
Quite weak like me  
Thy little one.

Thou didst assume my misery,  
And reap the harvest I had sown,  
Comforting me  
Thy little one.

Jerusalem and Galilee, —  
Thy love embraced not those alone,  
But also me  
Thy little one.

Thy unblemished Body on the Tree  
Was bared and broken to atone  
For me, for me  
Thy little one.

Thou lovedst me upon the Tree, —  
Still me, hid by the ponderous stone, —  
Me always, — me  
Thy little one.

And love of me arose with Thee  
When death and hell lay overthrown:  
Thou lovedst me  
Thy little one.

And love of me went up with Thee  
To sit upon Thy Father's Throne:  
Thou lovest me  
Thy little one.

Lord, as Thou me, so would I  
Thee Love in pure love's communion,  
For Thou lov'st me  
Thy little one:

Which love of me bring back with Thee  
To Judgment when the Trump is blown,  
Still loving me  
Thy little one.

*Christina Rossetti*

## Sonata 6 - Lento

*Consummatum est* - "It is finished." *John 19:30*

\*\*\*\*\*

## Dying Christian

Vital spark of heav'nly flame!  
Quit, O quit this mortal frame:  
Trembling, hoping, ling'ring, flying,  
O the pain, the bliss of dying!  
Cease, fond Nature, cease thy strife,  
And let me languish into life.

Hark! they whisper; angels say,  
Sister Spirit, come away!  
What is this absorbs me quite?  
Steals my senses, shuts my sight,  
Drowns my spirits, draws my breath?  
Tell me, my soul, can this be death?

The world recedes; it disappears!  
Heav'n opens on my eyes! my ears  
With sounds seraphic ring!  
Lend, lend your wings! I mount! I fly!  
O Grave! where is thy victory?  
O Death! where is thy sting?

*Alexander Pope*

## Sonata 7 - Largo

*In manus tuas, Domine, commendo* - "Father, into your hands I commend my spirit." *Luke 23: 46*

\*\*\*\*\*

### A still — Volcano — Life —

A still — Volcano — Life —	A quiet — Earthquake Style —
That flickered in the night —	Too subtle to suspect
When it was dark enough to do	By nature's this side Naples —
Without erasing sight —	The North cannot detect

The Solemn — Torrid — Symbol —  
The lips that never lie —  
Whose hissing Corals part — and shut —  
And Cities — ooze away —

*Emily Dickinson*

## Il Terremoto - Presto e con tutta la forza

\*\*\*\*\*

### David Adams violin



David is leader of the Orchestra of Welsh National Opera and also the violinist of the London Bridge Trio. Alongside these commitments he teaches at the Royal Welsh College of Music and Drama and is co-Artistic Director of the Penarth Chamber Music Festival with his wife, cellist Alice Neary. In his role at WNO David has performed several concertos with the orchestra and enjoys directing concerts from the violin. He has appeared as guest leader with most of the orchestras in the UK.

As a chamber musician David is equally at home on violin and viola and makes regular guest appearances, recordings and broadcasts with the Nash Ensemble, Endellion String Quartet, Gould Piano Trio and Hebrides Ensemble. He has recorded the complete Brahms Piano Quartets with the Gould Piano Trio and the Beethoven String Quintets with the Endellion String Quartet. He regularly attends the International Musicians Seminar at Prussia Cove.

David belongs to a musical family - his father, John Adams, was Principal Viola of the Halle Orchestra. Having been encouraged and guided by his father, his principal teachers have included Daniel Phillips, Zvi Zeitlin, Malcolm Layfield and Misha Amory (viola).

### Lesley Hatfield violin



Lesley Hatfield leads a distinguished and varied musical life, combining her position as Leader of the BBC National Orchestra of Wales with chamber music, solo playing and teaching. After graduating with First Class Honours from Clare College, Cambridge, she studied at the Royal Academy of Music. During her early career, as a chamber musician and member of the Chamber Orchestra of Europe, she worked with Sandor Vegh and Nicholas Harnoncourt, both of whom had a lasting influence on her musical approach. She was co-Leader of the Northern Sinfonia and Leader of the Ulster Orchestra before taking up her current position.

Chamber music has always been an important part of her musical life. Lesley is a member of the highly acclaimed Gaudier Ensemble and is regularly invited to participate as a guest in a wide range of ensembles and chamber music festivals, also collaborating with pianists such as Ian Brown, Alasdair Beatson and Huw Watkins. Participation in the International Musicians' Seminar at Prussia Cove has become a fixture in her diary.

She has appeared as soloist and director with many orchestras around the UK, recorded for Chandos and Naxos, and is regularly heard on BBC Radio 3. She is an enthusiastic exponent of contemporary music and has had a

number of pieces written for her, including John Casken's *Après un Silence* which she performed at the Royal Festival Hall with the Philharmonia Orchestra.

Lesley is much in demand as a teacher, and has a busy schedule of students at the Royal Welsh College of Music and Drama. In 2008 she was appointed a Fellow of the Royal Academy of Music, and she is patron of the Cardiff-based charity, *Making Music, Changing Lives* (MMCL), which seeks to transform the lives of children and their communities through music, and by providing opportunities to learn musical instruments.

### Rebecca Jones *viola*



Rebecca moved to Cardiff to take up the post of Principal Viola of the BBC National Orchestra of Wales after freelancing in London for many years. She was Assistant Principal Viola of the City of London Sinfonia and continues to play guest principal with many UK orchestras, including the London Symphony Orchestra, the Scottish Chamber Orchestra and the baroque group Arcangelo, with whom she performed the *6th Brandenburg Concerto* at the Wigmore Hall. She is a frequent session musician and has toured with Adele, Björk and the Stereophonics. Rebecca is also a long-time member of the Callino String Quartet. They have played at London's Wigmore Hall, have twice been resident at Banff Centre for Arts and Creativity in Canada where they met and collaborated with Arcade Fire, and spent a week in New York with the famed contemporary specialists the Kronos Quartet, culminating in a recital at Carnegie Hall.

Rebecca's musically formative years were spent in Manchester at Chetham's School of Music and the Royal Northern College of Music, followed by postgraduate studies with Thomas Riebl at the Universität Mozarteum in Salzburg.

### Alice Neary *cello*



Alice enjoys a varied performing career as a chamber musician and as principal cellist of the BBC National Orchestra of Wales. Familiar to listeners of Radio 3, festival performances include BBC Proms chamber series, Malboro (USA), Bath International, Santa Fe (USA) and Lofoten (Norway). Her discography includes the Mendelssohn cello sonatas and concertos by Howells, Patterson and Tovey. She has recently performed concertos by Honneger and Cheryl Frances Hoad with BBC NOW.

Alice was a member of the Gould Piano Trio from 2001-2018 - career highlights included the complete piano trios of Beethoven, Schubert and Dvorak at the Wigmore Hall, the commissioning of new works from Sir James MacMillan and Mark Simpson, regular tours of USA and over 25 CD releases. She collaborates with pianists Viv McLean, Benjamin Frith and Daniel Tong and has appeared as guest cellist with the Nash Ensemble, Ensemble 360 and the Endellion, Elias and Heath quartets. Regular visits to Wye Valley Festival and International Musicians Seminar at Prussia Cove provide ongoing inspiration.

Alice studied with Ralph Kirshbaum at the RNCM and, as a Fulbright Scholar, with Timothy Eddy at Stonybrook, USA. She teaches at RWCMD where she was awarded a Fellowship in 2015. She and her husband, David Adams founded the Penarth Chamber Music Festival in 2014. Alice plays a cello by Alessandro Gagliano of 1710.

### James Grimm *reader*



James is from a small village in Ireland called Greenisland (which is not an island nor is it particularly green). Before coming to Wales, he was training at the Lyric Theatre in Belfast. He is currently in his final year at the Royal Welsh College of Music and Drama, where he is studying acting. Throughout his time at the College he has been involved in many different projects, ranging from playing Orsino in a production of *Twelfth Night* directed by the new Head of Acting, Jonathan Munby, to performing as a puppeteer in Prague as part of the Prague Quadrennial, an international festival that happens every four years. He is looking forward to graduating and getting out there in the business to work!

# Penarth Chamber Music Festival 24-27 June 2021

## *Artists to include*

David Adams, Elena Urioste, Lesley Hatfield *violins*

Scott Dickinson *viola*

Alice Neary, Kate Gould *cello*

Tom Poster, Robin Green *piano*

Robert Plane *clarinet*

Ben Goldscheider *horn*

Lenny Sayers *presenter*

James Lea *lecturer*