

Durham University The Music Department Palace Green DH1 3RL
Wednesday 24th October 7.30pm

Café Mozart

(Proprietor: Derek McCulloch)

Emily Atkinson *soprano* Rogers Covey-Crump *tenor*
Jenny Thomas *flute* Ilana Cravitz *violin* Ian Gammie *guitar*

“Singing the Poet's Song in a strange Land: The other Shakespeares”

Allegro from Trio in G

Joh. Heinr. Gottl. STREITWOLF 1779-1837

4 Songs:

Love in Return (Gegenliebe)

Joseph HAYDN 1733-1809

Platonick Love

Earl of ABINGDON 1740-99

The Happy Cage

Earl of ABINGDON

Contentment (Zufriedenheit) Anon paraphrase 1789

HAYDN

Finale: Allegro from Trio in G

STREITWOLF

3 Songs:

Too late, Mother (Die zu späte Ankunft der Mutter)

HAYDN

An old Story (Eine sehr gewöhnliche Geschichte) [Transl. 1786 Thos Holcroft]

HAYDN

The Subversion of the Parties

Earl of ABINGDON

SHORT INTERVAL

3 Songs:

Sweet Ladybird (Marienwürmchen) [Des Knaben Wunderhorn]

Duke AUGUST of Saxe-Gotha & Altenburg 1772-1822

The Maid's Farewell (Abschiedslied der Johanna) [Schiller]

R. ZUMSTEEG 1760-1802

“No” (“Nein”) [Müchler]

STREITWOLF

Song: Come sweet Maiden (Liebes Mädchen, hör' mir zu)

Haydn?/Mozart?

Variations:

Johann Heinrich Carl BORNHARDT 1774-1843

3 settings of Goethe poems:

The King of Thule (Der König in Thule)

Johann Gottlieb von QUANDT 1787-1859

The Shepherd's Lament (Schäfers Klage)

STREITWOLF

Thoughts at Nightfall (Wanderers Nachtlied)

“E. Draude” = ?Eduard SCHÖN 1825-79

The country Lass (Das Mädchen vom Lande)

Johann Christoph JUSDORF fl 1805

Drinking Song (Trinklied) [Goethe]

Traugott Max. EBERWEIN 1775-1831

all English texts, unless indicated to the contrary, by Derek McCulloch

www.cafemozart-windsor.co.uk

Café Mozart was formed in 1985, with the aim of performing music of the late 18th century on period instruments. Apart from appearances at festivals and for music societies throughout UK, we have toured in Austria, Hungary and Germany. We have also appeared on “In Tune”, performed the first live music in New Broadcasting House, and provided the official entertainment on the occasion of the unveiling of a plaque to Haydn in Soho. Recordings include, “Haydn & the Earl of Abingdon” (Naxos) and “Haydn à l'anglaise” (Nimbus). Our first CD was “Goethe & the Guitar” with an award from the British Academy after research funding to discover “What the Germans were singing in 1800”. In recent times our twofold focus has been on the music composed by Haydn in England, and the domestic music of Germany in the late 18th and early 19th century. **Derek McCulloch** was born in 1938 within earshot of Liverpool's football ground in Anfield. After graduating in German at Durham University in 1961 he took up a teaching post at Tübingen University in SW Germany, studying Singing at the same time at the Conservatory in Stuttgart, and Musicology in Tübingen. In 1965 he was appointed to a lectureship at the new University of Surrey, while pursuing a serious singing career, including the daily services at St George's Chapel, Windsor Castle. Guest lectureships took him to the universities of Freiburg and Rostock.. After 17 years he finally completed (1990) a doctoral thesis on “Aristocratic Composers in the 18th century”. In 'retirement' he continues to research and perform the music of Haydn and his contemporaries. **Emily Atkinson** features regularly as soloist in the Bach Vespers St Mary-at-Hill, EC3. Her light soprano voice has put her in increasing demand in Early Music circles, both as a soloist and in consorts and professional vocal ensembles, including the Tallis Scholars and the Taverner Consort. Her solo oratorio engagements have been with such prestigious choirs as Kings College Cambridge, and she has performed on the BBC Radio programme “In Tune”. **Rogers Covey-Crump** has enjoyed half a century as a concert and recording artist, covering the complete span of Western music, both as a member of vocal ensembles and as a soloist. His solo recordings (over 200!) embrace in particular Henry Purcell and the Evangelist in J. S. Bach's Passions. Rogers was a core member of the world-famous Hilliard Ensemble for thirty years until its farewell in December 2014 after four decades. As well as with the specialist mediaeval group Conductus he continues to perform with Café Mozart and has recorded with us Haydn songs and German songs c1800. **Jenny Thomas**, founder of the Box&Fir Co, has given concerts throughout Great Britain and Europe, and recorded for Austrian and German radio and Hungarian television, BBC Radio and Classic FM. She plays with various period orchestras, such as The Orchestra of the Golden Age, Marches Baroque, the Sweelinck Ensemble and Essex Baroque. She has made numerous CDs with her Box& Fir Co and Café Mozart, the most recent being of music from Jane Austen's Music Collection, and also early English editions of Haydn's songs. Jenny also has a successful baroque flute Duo with Durham *alumnus* Jonathan Morgan. **Ilana Cravitz** plays baroque violin as a member or leader of various ensembles. She has performed/toured/ recorded with the European Union Baroque Orchestra, The Sixteen, The Parley of Instruments and Essex Baroque. She joined **Café Mozart** on their highly successful tours of Hungary in 2012 and Germany in 2014. Ilana is also known as an expert on the evolution and performance of *klezmer*, the traditional Jewish music of Eastern Europe, on which she has written a tutor for Oxford University Press. **Ian Gammie** first played for Sanssouci, an early ancestor of **Café Mozart**, in Windsor Castle in 1972. As one of the English Consort of Viols he toured the world under the auspices of the British Council. Apart from the bass viol he plays period and “modern” guitar and a variety of early plucked instruments. He is also an authority on such varied topics as Samuel Pepys, Spanish renaissance plucked instruments, and Thomas Moore, the 19th century balladeer. His music publishing company **Corda Music** can make available much of the repertoire performed by **Café Mozart**.

DRINKING SONG