



Think Outside The Bachs

11th March 7pm
The Bradshaw Hall
Royal Birmingham Conservatoire

INTRODUCTION

Welcome to my concert 'Think Outside The Bachs'. An exploration of Solo, Consort and Chamber Music written by female composers for the celebration of International Women's Day. The music is going to be performed by past and present students of Royal Birmingham Conservatoire. The inspiration behind the name of my project is that there are so many wonderful early music female composers whose marvellous work is rarely or less often performed. There is a whole world of music outside Bach and Handel or any other early music composer, you just need to 'think outside the Bachs'.

During my four years at the Royal Birmingham Conservatoire I have maintained a strong relationship with choral and consort singing. Recently, this passion has grown stronger and has led me to find a real interest in early music. Alongside this I have found a group of people who share this passion with me and we have come together with all of our talents to put on this high-quality, intimate and characterful performance for you tonight.

This evening's programme showcases the talents of composers all the way from the high Middle Ages, passing through the sixteenth century and then to the twentieth century. Much of the music in the programme uses religious or sacred texts in Latin and Italian. Later in the programme, we reach the seventeenth century with Barbara Strozzi and Élisabeth Jacquet de La Guerre, writing some more secular and operatic works in English and French. Then finally, we will then finish with a performance of the light-hearted madrigal texts and songs of Anne Hodges and Maria Hester Park of the eighteenth century in English.

The programme is set to take you on a journey. A journey travelling across Europe, from Germany, to Northern Italy, and then to England. Showing the musical parallels between different places in Europe during the twelfth to twentieth century. You can see how music has evolved and changed with these amazing female composers.

My Major Project has been in the works for many months and all the hard work has really paid off. As an ensemble of performers, we have greatly enjoyed interpreting and exploring all of these fantastic pieces. I hope you will enjoy this concert of music by female composers, and truly 'think outside the Bachs'.

PROGRAMME

O magne pater	<i>Hildegard of Bingen (1098 – 1179)</i>
O Virtus Sapiente	<i>Hildegard of Bingen</i>
Nos sumus in mundo	<i>Carlotta Ferrari (1873 – 1907)</i>
Quasi aurora	<i>Carlotta Ferrari</i>
Amor per qual cagion	<i>Maddalena Casulana (1544 – 1590)</i>
Io d'odorate	<i>Maddalena Casulana</i>
Gran miracol d'amore	<i>Maddalena Casulana</i>
Laudate Dominum, omnes gentes	<i>Chiara Margarita Cozzolani (1602 – 1678)</i>
Tu dulcis, o bone Jesu	<i>Chiara Margarita Cozzolani</i>
Baroque Violin Solo	<i>Isabella Leonarda (1620 – 1704)</i>
Sonata duodecima	
L'amante segreto	<i>Barbara Strozzi (1619 – 1677)</i>
Lieux écartés, paisible solitude	<i>Élisabeth Jacquet de La Guerre (1665-1729)</i>
Dances from 'Cephale et Procris'	<i>Élisabeth Jacquet de La Guerre</i>
Ouverture	
Passpied pour les violons et pour les houtbois	
Gigue	
Harpsichord Solo – Suite No.1	<i>Élisabeth Jacquet de La Guerre</i>
Prelude	
Chaconne 'L'inconstante'	
Trio sonata No.3 in D Major	<i>Élisabeth Jacquet de La Guerre</i>
Crazy Jane	<i>Harriett Abrams (1758 – 1821)</i>
Behold and Listen	<i>Elisabetta de Gambarini (1730 – 1765)</i>
Set of Glees	<i>Maria Hester Park (1760 – 1813)</i>
On May Morning	
Under the Greenwood tree	
Breathe soft ye winds	
Come, gentle God of soft repose	<i>Ann Hodges (1763-1797)</i>
Haste thee to blow, thou lovely Rose	<i>Ann Hodges</i>
'Tis Memory's aid my vows implore	<i>Ann Hodges</i>

TEXTS AND TRANSLATIONS

Hildegard of Bingen (1098 – 1179)

O Magne Pater

O magne pater, in magna necessitate sumus. Nunc igitur obsecramus, obsecramus te per Verbum tuum per quod nos constituisti plenos quibus indigemus. Nunc placeat tibi, Pater, quia te decet, ut aspicias in nos per adiutorium tuum, ut non deficiamus, et ne nomen tuum in nobis obscuretur, et per ipsum nomen tuum dignare nos adiuvare.

O Father Great

O Father great, in great necessity we are. Thus we now beg, we beg of you according to your Word, through whom you once established us full of all that we now lack. Now may it please you, Father, as it behooves you—look upon us with your kindly aid, lest we should fail again and, lost, forget your name. By that your name we pray— please kindly help and bring us aid.

O Virtus Sapiente

O virtus Sapientiae, quae circuiens circuisti comprehendendo omnia in una via, quae habet vitam, tres alas habens, quarum una in altum volat, et altera de terra sudat, et tertia undique volat. Laus tibi sit, sicut te decet, O Sapientia.

O Strength of Wisdom

O strength of Wisdom who, circling, circled, enclosing all in one lifegiving path, three wings you have: one soars to the heights, one distils its essence upon the earth, and the third is everywhere. Praise to you, as is fitting, O Wisdom.

Carlotta Ferrari (1873 – 1907)

Nos sumus in mundo

Nos sumus in mundo et tu in mente nostra et amplectimur te in corde quasi habeamus te praesentem

We are in the world

We are in the world and you are in our mind and in our heart we embrace you as if we may have thee present

Quasi aurora

Filius Dei Per secreta ipsius Quasi aurora
exivit

Soprano: Chloe Gadd
Soprano: Ruby Thorne
Alto: Caroline Loane
Alto: Hope Pugh

Like the dawn

Son of God By his secrets As the dawn went
out

Maddalena Casulana (1544 – 1590)

Amor per qual cagion

Amor per qual cagion mi mandi a terra, se
sai te son fedele, e bramo pace e mi ritrov'
in guerra, di te che sei crudele, ne voi sia
per me pace, ma che sempr'arda con tua
viva face.

Love for what cause

Why did love put me on this earth? You
know that I am faithful to you and that I
long for peace, yet am in torment, because
of you who are so cruel. I wish you no
peace of mind either: may you and your
beautiful face burn for ever in anguish.

Io d'odorate

Io d'odorate fronde de bei fiori Che la felice
arabbia in grembo asconde Te sacra un
gran altar tra verde alhori Che arda mai
sempre qui vicin al onde. E de le nimphe de
la nobil Clori Meco la più leggiadra in
queste sponde Cantera, cantera le due lodi
ad una Fin che col sol il ciel tutto si inbruna

I of fragrant leaves

*With the sweet-smelling leaves of lovely
flowers that grow in the fertile region of
Arabia, I dedicate to you a great altar
among green laurels where a flame will
eternally burn here near the water. Here on
these banks the prettiest of the nymphs
who escort the noble Chloris will join me in
singing the praises of an incomparable
woman until the sun sets and the sky turns
dark.*

Gran miracol d'amore

Gran miracol d'amore, quel che uccide, Dà
vit'e in un si sface,
L'alma s'aviv'e more
Che, mentr'essere più in vita li dispiace, Tal
di mort' ha desio
Che di lui viv'e in lui mor'ell'et io

Soprano: Chloe Gadd
Alto: Hope Pugh
Tenor: Daniel Marles
Bass: Oliver Barker

Great miracle of love

*Great miracle of love, that which kills, It
gives life and in one can destroy, The soul
revives and dies
When she (the soul) regrets living
She has such a wish to die
That she lives of him (Love)
And in him she dies, and I with her*

Chiara Margarita Cozzolani (1602 – 1678)

Laudate Dominum, omnes gentes

Laudate Dominum omnes gentes:
Laudate eum, omnes populi
Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet in aeternum.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum.
Amen.

Mezzo Soprano: Hope Pugh
Baroque Violin 1: Christi Park
Baroque Violin 2: Oliver Clayton
Chamber Organ: Dylan McCaig

Praise the Lord, all ye nations

*Praise the Lord, all ye nations:
Praise Him, all people.
For He has bestowed
His mercy upon us,
And the truth of the Lord endures forever.
Glory to the Father and to the Son and to
the Holy Spirit,
as it was in the beginning, is now, and
forever,
and for generations of generations.
Amen.*

Tu dulcis, o bone Jesu

Tu dulcis, o bone Jesu,
tu suavis, o Alma Maria,
tu dulcis ad consolandum,
tu suavis ad lætificandum,
tu benignus ad indulgendum,
tu gratiosa ad intercedendum,
tu fortis ad protegendum gloriosissima
Maria.

Tu solus potens ad salvandum piissime
Jesu.
Quam bonum et quam iocundum in unum
esse,
ad te collaudandum et benedicendum.
ad te glorificandum o Beata Maria.
Cantabo semper de te Domine.
Cogitabo, exultabo in te, Rex angelorum.
Te magnificabo cum Filio, Regina cælorum.
Ave ergo, amor cordis mei Jesu. Salus mea
Jesu.

Tu Mater Sancta, tu Mater pia,
tu Mater clemens in hac mundi via impetra
veniam obtine gratiam.
Tu Jesus Filius donec gloriam.

You are sweet, O good Jesus

*You are sweet, O good Jesus;
You are delightful, O nourishing Mary;
You are sweet in consoling [us],
You are delightful in gladdening;
You are good in pardoning,
You are favoured in intercession;
You are strong in protecting, most glorious
Mary.*

*You alone are powerful in saving, O holiest
Jesus.
How good it is to be united
In praising and blessing you;
How good and joyous it is to be united
In glorifying you, O blessed Mary.
I will always sing of You, O Lord;
I will always meditate on you and exult in
you, King of the Angels.
I will magnify you with the Son, Queen of
heaven.*

*Hail, therefore, love of my heart, Jesus, my
salvation.
You, holy mother, good mother,
Merciful mother, in this earthly journey give
us your favour,
So that Jesus your Son may grant us his
Glory.*

Alto 1: Hope Pugh

Alto 2: Caroline Loane

Tenor 1: Daniel Marles

Tenor 2: Thomas Hawkey – Soar

Chamber Organ: Dylan McCaig

Isabella Leonarda (1620 – 1704)

Sonata duodecima

Baroque Violin: Christi Park

Viola da Gamba: Timothy Lin

Chamber Organ: Paul Kowal

Barbara Strozzi (1619 – 1677)

L'amante segreto

Voglio, voglio morire,
piuttosto ch'il mio mal venga a scoprire.
Oh, disgrazia fatale!
Quanto più miran gl'occhi il suo bel volto
più tien la bocca il mio desir sepolto;
chi rimedio non ha taccia il suo male.
Non resti di mirar chi non ha sorte,
né può da sì bel ciel venir la morte.
La bella donna mia sovente miro
ed ella a me volge pietoso il guardo,
quasi che voglia dire:
"Palesa il tuo martire"
ché ben s'accorge che mi struggo e ardo.

Ma io voglio morire
piuttosto ch'il mio mal venga a scoprire.

L'erbetta, ch'al cader di fredda brina
languida il capo inchina,
all'apparir del sole
lieta verdeggia più di quel che suole:
tal io, s'alcun timor mi gela il core,
all'apparir di lei prendo vigore.

Ma io voglio morire
piuttosto ch'il mio mal venga a scoprire.

Deh, getta l'arco poderoso e l'armi,
Amor, e lascia omai di saettarmi!
Se non per amor mio
fallo per onor tuo, superbo dio,
perché gloria non è d'un guerrier forte
uccider un che sta vicino a morte.

Mezzo Soprano: Hope Pugh
Baroque Guitar: Carlos Lobao Gadelha
Harpsichord: Isaac Boulter

The secret lover

I'd rather die
than have my woes revealed.
Oh, the deadly disgrace!
The more my eyes admire her beautiful
face
the more I shut my mouth and hide my
desire;
an illness is hushed up if there's no cure.
All that can be seen is a hapless man
and death coming from so beautiful a sky.
Often I gaze on my beautiful woman
and she gives me a pitying look,
almost as if to say:
"Reveal yourself, you martyr",
she knows how I suffer and burn with love.

But I'd rather die
than have my woes revealed.

When a cold frost comes
the grass bows down its languid head,
but when the sun appears
it grows lush and verdant over the ground:
so I, if fear freezes my heart,
gain strength when she appears.

But I'd rather die
than have my woes revealed.

Ah, throw down your mighty bow and
arrows,
Cupid, and stop shooting me!
If not for my sake
do it for your own honour, proud god,
because there's no glory for a valiant
warrior
in killing one who is already close to death.

INTERVAL

Élisabeth Jacquet de La Guerre (1665-1729)

Lieux écartés, paisible solitude

Lieux écartés, paisible solitude, soyez seuls
les témoins de ma vive douleur.
Des peines des amants je souffre la plus
rude; Lieux écartés, paisible solitude,
cachez le désespoir qui regne dans mon
coeur.

Hélas! quand j'ignorais la fatale puissance
du dieu qui m'a ravi la paix, contente des
plaisirs qu'offre l'indifférence, que mon sort
était plein d'attraits!
Pour quoi, cruel Amour, par d'invincibles
traits, astu dompté ma résistance?

Ah! jaimerais encore les maux que tu m'as
faits! Mais les dieux inhumains m'ôtent
toute espérance; j'aime un jeune héros, il
m'aime avec constance, et le ciel nous
condamne à ne nous voir jamais.

Lieux écartés, paisible solitude, soyez seuls
les témoins de ma vive douleur.
Des peines des amants je souffre la plus
rude; Lieux écartés, paisible solitude,
cachez le désespoir qui regne dans mon
coeur.

Mezzo Soprano: Hope Pugh
Baroque Violin: Christi Park
Viola da Gamba: Timothy Lin
Harpsichord: Andrea Risueño

Remote places, peaceful solitude

*Remote places, peaceful solitude, be the
only witnesses of my deep pain.
Of the sorrows of lovers I suffer the
harshes; Remote places, peaceful solitude,
hide the despair that reigns in my heart.*

*Alas! when I was unaware of the fatal
power of the god who stole my peace,
content with the pleasures that indifference
offers, how my fate was full of attractions!
Why, cruel Love, by invincible darts, have
you conquered my resistance?*

*Ah! I would still love the evils you have done
me! But the inhuman gods rob me of all
hope; I love a young hero, he loves me with
constancy, and heaven condemns us never
to see each other.*

*Remote places, peaceful solitude, be the
only witnesses of my deep pain.
Of the sorrows of lovers I suffer the
harshes; Remote places, peaceful solitude,
hide the despair that reigns in my heart.*

Dances from 'Cephale et Procris'

Overture
Rondeau
Gigue

Baroque Violin: Christi Park
Baroque Flute: Heidi Fardell
Viola da Gamba: Timothy Lin
Harpsichord: Paul Kowal

Suite No.1

Prelude
Chaconne 'L'inconstante'

Harpsichord: Paul Kowal

Trio sonata No.3 in D Major

Baroque Violin: Christi Park
Baroque Flute: Heidi Fardell
Viola da Gamba: Timothy Lin
Harpsichord: Isaac Boulter

Harriett Abrams (1758 – 1821)

Crazy Jane

Why fair Maid in ev'ry feature, are such signs of fear express'd. Can a wan'dring wretched Creature, with such terror fill thy breast? Do my frenzied looks alarm thee, trust me Sweet, thy fears are vain. Not for Kingdoms would I harm thee, Shun not then poor Crazy Jane.

Dost thou weep to see my anguish, mark me and avoid my woe' When men flatter, sigh and languish, Think them false. I found them so. For I lov'd O! so sincerely, none could ever love again, But the Youth I loved so dearly. Stole the wits of Crazy Jane.

*Fondly my young heart received him. Which was doomed to love but one: He sigh'd, he
vow'd, and I believ'd him, He was false and I undone: From that hour has reason never held
her empire o'er my brain; Henry fled! With him forever fled the wits of Crazy Jane.*

*Now forlorn and broken hearted and with frenzied thoughts beset, on that spot where last
we parted, on that spot where first we met. Still I sing that lovelorn ditty, Still I slowly pace
the plain, whilst each passer-by in pity cries God help thee Crazy Jane!*

Mezzo Soprano: Hope Pugh
Harpsichord: Isaac Boulter

Elisabetta de Gambarini (1730 – 1765)

Behold and Listen

Behold, behold and listen while the fair breathes in sweet sounds, the yielding air.

Behold, behold and listen while the fair breathes in sweet sounds, the yielding air.

And with her own breath fans the fire, which her bright eyes did first inspire.

Mezzo Soprano: Hope Pugh
Baroque Flute: Heidi Fardell
Baroque Cello: Molly Welling
Harpsichord: Paul Kowal

Maria Hester Park (1760 – 1813)

Set of Glees

On May Morning

*Now the bright morning star, day's harbinger,
Comes dawning from the East, and leads with her
The flow'ry May, who from her green lap throws
The yellow cowslip and the pale primrose.
Hail bounteous May, that dost inspire
Wirth and youth and warm desire.
Woods and groves are of thy dressing,*

*Hill and dale doth boast thy blessing.
Thus we salute thee with our early song,
And welcome thee, and wish thee long.*

Under the Greenwood tree

*Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.*

Breathe soft ye winds

*Breathe soft ye winds, ye waters gently flow;
Shield her ye trees, ye flowers around her grow.*

*Ye swains, I beg you, pass in silence by;
My love, in yonder vale, asleep doth lie.*

Soprano: Chloe Gadd

Alto: Hope Pugh

Bass: Oliver Barker

Ann Hodges (1763-1797)

Come, gentle God of soft repose

*Come, gentle God of soft repose;
Come soothe a tortur'd breast.
Spread kind oblivion o'er my woes,
And lull my cares to rest.
Come, gentle God without thy aid, I sink in dark despair:
O wrap me in thy silent shade,
For peace is only there.*

Let hope, in some preposterous dream.

*Her bright illusions spread:
Once more let rays of comfort beam around my drooping head.
And quickly send thy kind relief,
Those heartfelt pangs remove:
Let me forget myself, my grief.
And every care but love.*

Haste thee to blow, thou lovely Rose

*Haste thee to blow, thou lovely Rose,
Gay summer's fairest bloom!
Expand thy beauties and disclose thy exquisite perfume.
Yet hold, restrain each op'ning flow'r:
For ah! For short thy date.
The sun that views thy natal hour,
Will light thee to thy fate.*

'Tis Memory's aid my vows implore

*'Tis memory's aid my vows impore,
For she will smile when fortunes coy:
And to the Eye of love restore the spirit of departed joy.*

*O plunge me still, with magic art,
In soothing Fancy's soft Abyss:
And fill my fond, my faithful heart,
With visions of the purest bliss*

**Mezzo Soprano: Hope Pugh
Chamber Organ: Dylan McCaig**

PERFORMERS:

Hope Pugh – Mezzo Soprano

Andrea Risueño - Harpsichord
Carlos Lobao Gadelha - Baroque Guitar
Caroline Loane - Alto
Chloe Gadd – Soprano
Christi Park - Baroque Violin
Daniel Marles - Tenor
Dylan McCaig - Chamber Organ
Heidi Fardell - Baroque Flute
Isaac Boulter - Harpsichord
Molly Welling - Baroque Cello
Oliver Barker - Bass
Oliver Clayton - Baroque Violin
Paul Kowal - Harpsichord
Ruby Thorne - Soprano
Thomas Hawkey-Soar - Tenor
Timothy Lin - Viola da Gamba

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Stewards of RBC

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To find out about our next 'Think Outside The Bachs' event please visit my website or social media
Facebook and Instagram – Hope Pugh Mezzo Soprano
www.hopepughmezzosoprano.com

