

NEW RELEASE INFORMATION FOR PRESS/MEDIA



Artist(s):	Café Mozart
Composer:	Haydn
Title:	Haydn à l'anglaise
Catalogue No:	NI6174 [0710357617423]
Discs:	1CD Standard Case
UK PPD:	£8.70
UK Release Date:	26 th March 2012

Tracklisting

Ballad (Duet): The fleeting Hours; Ballad: Morning; Song: Love in Return; Canzonetta: Sailor's Song; Rondo [Haigh]; Song: Too late, Mother; Song: An old Story; Song: Contentment; Song: The manly Heart; Ballad: Youth and Beauty; Song: The Comforts of Inconstancy; Variations [Haigh]; Ballad: Werter's Sonnet; Song: The Knotting Song; Ballad: Peace and Content; Canzonetta: My Mother bids me bind my Hair; Rondo [Haigh]; Song: Molly Carr; Ballad: Evening; Song: Life is a Dream

Repertoire Information

This highly intriguing CD shows Haydn in a truly unique manner. Featuring Haydn's songs as edited by William Shield, 'Ballads' adapted from his instrumental music by Samuel Arnold and Rondos on his Canzonettas by Thomas Haigh.

Of the twenty tracks, no fewer than eighteen are world premieres. The CD comprises 9 songs, 6 "ballads", 2 Canzonettas and 3 keyboard solos by Haydn's pupil Thomas Haigh 'of Manchester', based on music by Haydn, to whom they are in part dedicated. All the vocal items are sung in English, mostly to the texts that had been published in the 1780s prior to Haydn's arrival in 1791.

In 1781 Haydn published his first collection of songs: *XII Lieder für das Clavier... 1ster Theil*. The respected composer William Shield "adapted" these to English words under the title: *Twelve Ballads, Composed by the celebrated Haydn of Vienna*, the original accompaniments "for the Harpsichord or Piano Forte" remaining virtually unchanged. This English edition appeared in 1786. Another highly regarded composer, Dr Samuel Arnold, issued a collection of *Twelve English Ballads* in 1787, "the Music the undoubted Composition of HAYDN, The Words selected and adapted to his Works by Dr Arnold"



Two of the texts, for reasons given in the 24 page booklet, are new translations by Derek McCulloch. Two others are sung to the original texts, before they had been set by Haydn to German translations. Neither Haydn nor the English publishers will have been aware of the provenance of those two texts.

Those songs that describe themselves as "ballads" will have come as something of a surprise to Haydn, if he ever heard them. Indeed they were originally not songs at all, but are instrumental music "adapted to English words", in fact poetry by the leading figures in 18th century England.

Two of Haydn's most popular English 'canzonettas' of the mid-1790s, *The Sailor's Song* and *My Mother bids me bind my Hair*, lead seamlessly into adaptations for solo piano or harpsichord by Thomas Haigh, played on a square piano of c1798. All the instruments used are period instruments.

Performers

The star-studded cast of Café Mozart comprises some of the most prominent names in the field of early music, both nationally and internationally, Emma Kirkby (soprano), Rogers Covey-Crump (tenor), Jenny Thomas (flute), Ian Gammie (guitar), Alastair Ross (square piano) and Derek McCulloch (proprietor). *Café Mozart* was founded by Derek McCulloch in 1985 to explore the repertoire of the late 18th century for performances with period instruments. The group performs up and down UK in venues of all shapes and sizes, and also in Austria and Germany. The main focus of *Café Mozart's* work is that of "Haydn in England" and his association with other English composers in the 1790s. CDs include *Goethe & the Guitar*, with an award from the British Academy, *Hail Windsor, Crown'd with lofty Towers*: music written in or for the royal town of Windsor in the 18th century, and *Haydn & The Earl of Abingdon* for Naxos. Engagements have included a concert tour of Haydn's *Burgenland* in Austria and the International Early Music Festival in the Old Royal Naval College, Greenwich.

Emma Kirkby's specialism, singing with historical instruments and vocal ensembles, has taken her all over the world, in concerts and recordings. She has contributed to a new awareness of singing styles and repertoire beyond the mainstream of large halls and opera houses, and of the rewards to be found in ensemble, rhetoric and stillness. Emma was made a Dame in 2007, and awarded the Queen's Medal for Music in 2011. The Haydn project, reuniting her with colleagues of many years' standing, has been a pure delight.

Rogers Covey-Crump is a doyen among early music singers, be it as a superb Evangelist in Bach's great Passions or with the world-famous Hilliard Ensemble. He is used to singing to capacity audiences in major venues throughout the world, including to 2000 people in a packed St Paul's Cathedral, where the Hilliards were performing with the Norwegian-Polish saxophonist Jan Garbarek. His discography on the Internet comprises some 210 recordings, just a few of them with *Café Mozart*.

Jenny Thomas is interested in all sorts of flutes. She has recorded for radio and TV in UK, Austria, Germany and Hungary and played in many period orchestras, including the *Yorkshire Baroque Soloists*, *Marches Baroque*, *Brandenburg Baroque Soloists*, and the *Corelli, Grenser and Sweelinck Ensembles*. She has made numerous recordings of 18th century music, both with *Café Mozart* and with her own *Windsor Box&Fir Co*, including CDs of music from Jane Austen's music collection



Ian Gammie has played and recorded throughout the world, notably with the *English Consort of Viols*, but also with a whole host of ensembles, including the *Deller Consort*, the *Cambridge Baroque Camerata* and the *Sweelinck Ensemble*, primarily as a bass viol player. In addition, he is a widely known performer on the lute and early and modern guitar forms, as well as being an authority on such diverse figures as the guitar-loving Samuel Pepys and the Irish poet/balladeer Thomas Moore.

Alastair Ross started his musical career as Organ Scholar in New College, Oxford in the 1960s. In the intervening years he has established himself as one of the country's foremost continuo players and as a solo harpsichordist with a particular affection for JS Bach. As well as researching repertoire and playing for the *Concerto delle Donne* (three sopranos and keyboard), he frequently plays with Harry Christophers' *Orchestra of The Sixteen* on their annual UK Choral Pilgrimage, and in 2011 was their soloist in a performance of Handel's organ concerto Op 4/4 at the famous 'Proms' in the Royal Albert Hall, London.

Derek McCulloch studied singing in Stuttgart in the 1960s, and was at that time Germany's only countertenor. Shortly after his return he was appointed alto lay-clerk at St George's Chapel, Windsor Castle, and appeared regularly on sound radio, television and recordings as soloist with such conductors as Roger Norrington and Helmuth Rilling, including in the Flanders Festival and the Aldeburgh Festival. He wrote his doctoral thesis (1990) on *Aristocratic Composers in the 18th Century* and continues to explore neglected repertoires of the late 18th century, especially 'minor' composers in England and the German-speaking area.

Marketing and Promotion

Café Mozart will be performing selections from "Haydn à l'anglaise" on Friday 30th March 2012 from 5pm to 7pm at the Divinity School, Bodleian Library, Oxford to accompany a Proscholium exhibition of early Haydn editions and manuscripts, preceded by a lecture by Dr. Derek McCulloch. Admission is free but tickets must be booked in advance via The Administrator, Friends of the Bodleian (01865-277234 or fob@bodleian.ox.ac.uk).

A further performance will take place on Thursday May 3rd at 1pm in the Concert Hall at Manchester University.

"Haydn à l'anglaise" will be fully serviced to press and advertising will include the main classical music magazines. Further advertising is planned in due course.

For a review copy and to enquire about interview opportunities, please contact John Cronin at Music & Media Consulting.