

THE ENGLISH GALANT

Music from London and Bath in the years around and after 1750

SARA STOWE (GB) — SOPRANO

MATTHEW SPRING (GB) — 12-COURSE LUTE & ENGLISH GUITAR

Thomas Arne (1710–1778)

Care flies from the lad that is merry
When Icicles hang on the wall
Sleep gentle cherub
When Daises Pied

Georg Friedrich Händel (1685–1759)

I like the amorous youth
Cantata en Langue Espagnole - No se emenderajamais

Robert Creighton (1674–1736)

Three pieces for 12-course lute

Thomas Chilcot (1707–1765)

Come with me and be they love

Thomas Linley (1733–1795)

Sweet Robin

Thomas Arne

Shakespeare songs:
Where the Bee Sucks
Tell me where is fancy bred?
Under the greenwood tree

Richard Leveridge (1670–1762)

The Roast Beef Cantata:
Recit – Air 'Oh rare roast beef'
Recit – Air 'Ah sacredieu'
Recit – Air 'Upon the ground'
Recit – Air 'O the roast beef of old England'

This concert, *THE ENGLISH GALANT*, brings together a selection of music from London and Bath from the mid-eighteenth-century. It was in the 1750s that Handel was in his last declining years and in which new styles and approaches were to appear.

Thomas Arne was perhaps the leading British born composer at the mid-century with string of successes at the Drury Lane Theatre in London. In particular he worked alongside David Garrick, the most famous actor of the century who revived interest in Shakespeare. We perform two sets of Arne's many settings of Shakespeare –some of which were written first for Garrick's productions, but which also become popular as Vauxhall Garden songs.

Thomas Chilcot was the leading composer in Bath before Thomas Linley and was a great follower of Handel. Thomas Linley the elder succeeded Chilcot, as Bath's leading composer. Linley moved to London in 1776 to direct and composer for the Drury Lane Theatre after Arne. Robert Creighton was, like his father before him, the Bishop of Bath and Wells and composer of church music who also played the lute. We finish with the actor/singer Richard Leveridge comical cantata on William Gogarth's autobiographical painting 'The Gates of Calais'.



SARA STOWE

since studying as a prize-winning scholar at the Royal College of Music and with a British Council Bursary in Italy, Sara has followed parallel careers as soprano and harpsichordist. Her concert work includes early and new music at festivals throughout Europe, South America and North Africa and collaborations with such artists as the Academy of Ancient Music, Luciano Berio, The Broadside Band, Sirinu and the Royal Shakespeare Company. Recent harpsichord performances of *Like a Virginal* include Handel House and music societies in Hertford and Essex. She is shortly to start a tour in England of contemporary English experimental music, which she will also be recording for Metier Music.

MATTHEW SPRING

has a music degree from Keele University, an MMus in Ethnomusicology from Goldsmith's College London University, and a PhD from Magdalen College Oxford. Matthew studied lute with Diana Poulton and Jacob Lindberg at the RCM and has published both on the lute music and British provincial music. He is currently Reader in Music at Bath Spa University. He has made over 50 recordings and his recent recording of Scottish lute music from the *Balcarres Lute Book* is the culmination of a long study of the book and production of a scholarly edition for the *Music of Scotland* series.

Matthew Spring's solo authored books include:

The Balcarres manuscript (2010 AHRC grant)

The Lute in Britain (2001)

Recent book chapters include:

The Musicians of Bath and Beyond (2016)

The Lute in the Netherlands in the Seventeenth Century (2015)

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