

COFFEE BAROQUE



Saturday 29 May 2021

Co-produced by The Vache Baroque Festival & Milton's Cottage

Kindly supported by [The Marchus Trust](#)

The Vache Baroque Festival

Registered Charity No. 1193591

The Vache, Chalfont St. Giles, Buckinghamshire, HP8 4SD

vachebaroquefestival.com

Milton's Cottage Trust (CIO)

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Kelly O'Reilly

Peter Heaps

Ben Durrant

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Michael Wheatley

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PROGRAMME

Schweigt stille, plaudert nicht - BWV 211

The Coffee Cantata by Johann Sebastian Bach (1734)

Prefaced with...

Methodical Flute Sonata in A Major for flute & harpsichord

by Georg Philipp Telemann (1728)

Three songs for tenor & harpsichord:

Die durstige Natur - Mässigkeit - Toback

by Georg Philipp Telemann (1733)

...as well as extracts from...

Paradise Lost

John Milton (1667)

In Praise of Coffee, translated from Arabic

Anon. (c. 1511 – earliest-known poem about coffee)

The Character of a Coffee House

Anon. (1665)

Arabic Coffee

Naomi Shihab Nye (2002)

SYNOPSIS

Lieschen (Lizzy), a student, LOVES coffee. Her dad, Schlendrian, does not. At all. He tries everything he can think of to get her to stop, but she will have none of it...

CAST

RICHARD LATHAM | SCHLENDRIAN

Richard was organ scholar at Emmanuel College, Cambridge and choral scholar at King's College. After working in New York as an organist he trained as a singer at the Royal Academy of Music and the Royal Scottish Academy of Music and Drama.

He has performed as a soloist in Schumann's Szenen aus Goethes Faust with the late Sir Stephen Cleobury and the Choir of King's College, Cambridge and Fauré's Requiem with the Philharmonia Chorus. He works regularly with Richard Egarr and the Academy of Ancient Music and appears as a soloist on recordings of St John Passion, verse anthems by Christopher Gibbons and, most recently, Bach's St Matthew Passion. Richard has also recorded solo roles in L'Orfeo with the Taverner Consort and Players, conducted by Andrew Parrott. Other operatic roles to date include: Pastore II in L'Orfeo (Academy of Ancient Music, Barbican); Papageno The Magic Flute (Garsington Opera, West Green House); Mercurio Atalanta (Cambridge Handel Opera) and Corydon Fairy Queen (Bury Court Opera).

Recently he revived his role in L'Orfeo with the AAM for a production in Bucharest and appeared as Anfinomo in Il ritornello d'Ulisse in patria at the Barbican. He also played the role of Liberto in Poppea at the Scuola di San Rocco, Venice.

BETTY MAKHARINSKY | LIESCHEN

Betty is a British-Russian soprano based in London, having trained at the Guildhall School of Music and Drama and on the Barock Vokal programme in Mainz, Germany. She previously studied Music at Oxford University (Exeter College). Collaborating primarily with pianists Jonathan Powell and Pavel Timofeyevsky, Betty has performed recitals at a variety of venues and festivals, including the Levoča Indian Summer festival in Slovakia, the Lericci Music Festival in Italy, at Pushkin House in London, at the Jacqueline du Pré Hall in Oxford, and at the Brighton Fringe festival.

Recent opera credits include Flora - The Turn of the Screw (Dartington International Festival), The Model - WEAR (Tête à Tête Festival), Amor - Orfeo ed Euridice (New Sussex Opera), covering Zerlina Don Giovanni (HeadFirst Productions) and Belinda Dido and Aeneas (at St Martin-in-the-Fields and for Woodhouse Opera). Chorus work includes performances with West Green House Opera, Westminster Opera Company, and Venice Baroque



at the Barbican Hall.

For the 2019 Dartington International Festival, Betty sang the role of Michal Saul (c. Laurence Cummings) and the soprano solos of Tippett's Five Spirituals and Beethoven's Choral Fantasia (c. Stephen Barlow). For the 2018 Suoni dal Golfo Festival in Italy, Betty sang the soprano solos of Rossini's Petite Messe Solennelle (c. Gianluca Marciano), as well as a commissioned music-theatre piece composed by Anna Segal. She is the soprano soloist on the EM Records world premiere recording of C.V. Stanford's Mass in G, as well as being part of the solo-voice consort for the Pan Classics CD of Pelham Humfrey Symphony Anthems lead by Edward Higginbottom and accompanied by Instruments of Time and Truth.



BRADLEY SMITH | NARRATOR

Bradley studied at St John's College, Cambridge, and the Royal Academy of Music. While at the Academy he was a prize-winning finalist in the Joan Chissel Prize for Schumann Lieder, winner of the Blythe-Buesst Aria Prize, and winner of the Tom Hammond Opera Prize. His career has enabled a comfortable balance between the opera stage and the concert platform. In his oratorio work he is regularly engaged to sing the evangelist and tenor solos in the Bach passions, Handel's Messiah, and other repertory staples with major orchestras internationally. He performs regularly at St John's Smith Square, the Cadogan Hall, King's Place, Birmingham Symphony Hall, the Royal Festival Hall and with the Hanover Band. Recent highlights include Britten's Serenade for Tenor and Horn, Schumann's Liederkreis Op. 39, Fauré's La bonne chanson at King's Place, Britten's War Requiem, a new song cycle for tenor and harp by Amelia Clarkson for the Presteigne Festival in North Wales, and Bach's Christmas Oratorio for the Odensee Symphony Orchestra.

Operatic highlights include Damon/Acis and Galatea (English National Opera), Mr Denham/True Story of King Kong (Theater Magdeburg), Arsete/La Dori and Lelio/Le nozze in Sogno (Innsbruck Festival of Early Music), Oduardo/Ariodante (with the English Concert at Theater an der Wien, the Barbican, the Hamburg Elbphilharmonie, and the Théâtre Champs-Élysées), Albert Herring/Albert Herring (Buxton International Festival), Tamino/Die Zauberflöte (LFO Young Artists' Tour), and Peter Quint/The Turn of the Screw (Young Artist Opera Holland Park). With Royal Academy Opera he played Tom Rakewell/The Rake's Progress, the Male Chorus/The Rape of Lucretia, le Prince Charmant/Cendrillon, and le petit vieillard/L'enfant et les sortilèges.

Future engagements include concerts in the Netherlands and Scandinavia, as well as UK performances at St John's Smith Square, Birmingham Symphony Hall, and King's Place.

ELLA GUTHRIE | ACTOR

Ella is a writer, journalist and poet who began performing spoken word in 2016. She likes to write about matters of the heart with bizarre metaphors and captivating imagery. Her

poetry is sometimes political; in 2017 she was commissioned by the #TurnUp campaign to write a poem encouraging young people to vote, later performing the poem in the House of Commons for the APPG on 'A Better Brexit for Young People.' Her words have been published in Lucent Dreaming, SamFiftyFour, Ink, Sweat and Tears and Dreich, among others. She is currently working on her first full length collection and hosts a poetry inspired radio show every Wednesday on Trickstar Radio. Her poetry often allows itself to tell stories onscreen, her poem 'Outlaws', written for a short film of the same name premiered on Retrospective Of Jupiter. Alongside fellow poet Ruth Boon, she co-founded WRIOT, a poetry collective for womxn and non-binary poets that facilitates workshops and events, but mostly she spends her time walking along Brighton seafront and daydreaming.



CREATIVE TEAM

JONATHAN DARBOURNE | MUSIC DIRECTOR

Jonathan began his musical training as a chorister in the choir of Southwark Cathedral, under the direction of Peter Wright. During this time he sang the role of Miles in Britten's *The Turn of the Screw*, for which he received high critical praise ('Darbourne's Miles stands in the line of greats' – *The Independent*).

Jonathan later read Music and sang as a choral scholar at Magdalen College, Oxford, and went on to further study as a countertenor at the Schola Cantorum, Basel, and the Barock Vokal programme in Mainz, where he studied with Andreas Scholl. In 2012 he took part in the world premiere of Stockhausen's opera *Mittwoch aus Licht* with *Ex Cathedra*, directed by Graham Vick, which was performed the next year at the BBC Proms. In recent years Jonathan has enjoyed giving recitals and singing with leading European baroque ensembles such as the Dunedin Consort, Concerto Copenhagen, and the Freiburger Barockorchester. Working regularly as a chorus director (National Symphony Orchestra, Locrian Ensemble) and consort conductor, in 2019 Jonathan formed his own group – *Nature's Voice* – a vocal ensemble dedicated to performing music on themes concerning nature and the environment. Their primary venture – *Sound of Nature* – launched the Temple Church autumn concert series and featured a 360-degree soundscape



developed in collaboration with sound producer Dan Samsa, who he is happy to be working with once again on this year's production.

In demand as an arranger, Jonathan's commissions have been broadcast live on BBC Radio 3, and performed at London venues including the Cadogan Hall and St John's, Smith Square, as well as internationally.

LAURA ATTRIDGE | DIRECTOR

With a bold, uncompromising approach to storytelling and an artistic vision which aims to balance innovation with integrity, Laura Attridge is fast establishing herself as a dynamic new voice in opera. Her 2020 production of *Così fan tutte* for English Touring Opera was hailed by The Guardian as "one of the most enjoyable productions of *Così*, and certainly the funniest, to be seen in the UK for ages". Upcoming directing projects postponed due to Covid-19 include a double bill of *The Emperor of Atlantis* and *Brundibar* for After Eden Productions and the London Mozart Players, a new community opera for the Lammermuir Festival for which she has also written the libretto, and returning to English Touring Opera for the premiere of a new opera for primary schools. This year, she is looking forward to joining Buxton International Festival to direct Pauline Viardot's elegant chamber opera, *Cendrillon*. Her previous opera direction includes *The Magic Flute* (2019) and *Don Giovanni* (2018) for Waterperry Opera Festival, *The Rape of Lucretia* for Trinity Laban Conservatoire (2018), *Snappy Operas* for Mahogany Opera (2018), Jonathan Dove's *The Enchanted Pig* for Hampstead Garden Opera (2017) and two France/UK tours for *Opera Loki* (*Così fan tutte*, 2016; *La Bohème*, 2015). She has also been an Assistant/Staff director for companies such as Glyndebourne Festival Opera and Tour, Opera Holland Park, Blackheath Halls Opera and British Youth Opera. Her involvement in directing new pieces of theatre encompasses projects at the Southwark Playhouse, Arts Theatre, Tristan Bates Theatre, Camden People's Theatre and Etcetera Theatre.

Laura is also in demand as a writer, facilitator and performance coach. Find out more on her website www.lauraattridge.com.



MADÉLINE CLAIRE DE BERRIÉ | ASSISTANT DIRECTOR

Madeline studied Music at Magdalene College, Cambridge whilst singing at Trinity College, Cambridge, and subsequently studied at Koninklijk Conservatorium, Den Haag, Guildhall School of Music and Drama in London and Barock Vokal, at the Kolleg für alte Musik (HfM Mainz).

As a singer Madeline has performed with Capella Sancta Maria, La Caravaggia, Laurens Collegium Rotterdam, the Orchestra of the Eighteenth Century, Venice Baroque Orchestra, The Academy of Ancient Music, Orchestra of the Age of Enlightenment, Neumayer Consort, Juliard 415 and Chamber Music New Zealand, Capella Cracoviensis,

Collegium Musicum Riga and the Academy of Ancient Music and is a founding member of Grand Siècle. Madeline has directed *Pelléas et Mélisande*, (Debussy), *Orpheus et Euridice* (Gluck), *Les Plaisirs de Versailles* (Charpentier), the Prologue of *Céphale et Procris* (de La Guerre) and *Les Arts Florissants* (Charpentier), as choreographer Monteverdi's *Orfeo* and *Ballo Delle Ingrate* and as assistant director, *Don Giovanni*, (Mozart), *Xerxes* (Handel), *Les Mamelles de Tiresias* (Poulenc) *Die Zauberflöte* (Mozart), *Alcina* (Handel), *Jepthe* (Carissimi), *Jonas* (Carissimi) and *Euridice* (Caccini). Madeline has a particular love of lute song and plays the lute, theorbo and baroque violin. In her spare time she enjoys climbing mountains, gardening and drinking tea.



BAND

NAOMI BURRELL | VIOLIN I

Associate of the Royal Academy of Music, British-Swiss violinist Naomi enjoys a diverse career as a musician with a specialism in historical performance. She plays with the UK's leading early music ensembles such as the Orchestra of the Age of Enlightenment, Academy of Ancient Music, I Fagiolini and is the concert master for English Touring Opera. She has played at major UK venues such as the Royal Albert Hall in the BBC Proms and O2 arena with many tours around Europe and internationally. Beyond the UK, she also plays with ensembles in Italy, Switzerland, France, Norway, Germany and Portugal and her specialism in early music has led to performances in theatrical projects, such as at Shakespeare's Globe Theatre and in the West End. She has also played with artists across many other musical styles including Sting, The Architects, Bring Me the Horizon and new ventures such as Dissolute Society and Equal Spirits. Naomi is also a composer, using her creative drive principally in her education and facilitation work. She is a passionate workshop leader and has worked for Royal Opera House, Spitalfields Music and the Guildhall School of Music and Drama. With a background in Dalcroze Eurythmics (music and movement) she integrates this to her teaching, also exploring movement through her own musical collaborations. Her current project is the 'Laboratory of Gesture and Sound' – both an artistic and an educational venture.



FLORA CURZON | VIOLIN II

Flora is a London based violinist performing on both 'modern' and 'historical' violin set ups, which means playing on both metal strings and gut strings, and with a range of bows from different eras. Her main musical interests are in early music (in particular, music from the Baroque and Classical periods), 20th century - contemporary music, traditional Jewish and Romanian music, folk music from across the British Isles and free improvisation. She also enjoys discovering music that is being made today in response to life around us across all genres.

Flora has performed internationally as an orchestral musician, chamber musician, solo artist, folk fiddler, improviser and singer, as well as with her experimental-folk duo, Fran & Flora, Highlights include performing solo at the Wigmore Hall and Kings Place, as well as live on Jools Holland, Tiny Desk, BBC Radio 4s Woman's Hour and BBC6 Music with Cerys Matthews. She has released albums including Unfurl (Fran & Flora, Feb 2019), and Meditations and Laments (Gaia Duo, Dec 2019), and was interviewed on BBC Radio 3 This Classical Life with Jess Gillam in February 2020.



CHARLOTTE FAIRBAIRN | VIOLA

Charlotte enjoys a diverse life as violinist and violist on both 'modern' and period instruments. After formative years at the Royal Academy Junior Department, she studied music at Kings College London and post-grad violin at Trinity Laban Conservatoire. She sang as a chapel choral scholar throughout and studied with Diana Cummings, Clare Thompson and Walter Reiter.

Charlotte loves orchestral playing with groups such as Academy of Ancient Music, the Hanover Band and Orchestra of the Swan. She was appointed leader of St Albans Symphony Orchestra in March 2020 and has yet to enjoy her first concert in post! Charlotte also loves presenting music for young audiences through shows with award-winning MishMash Productions, and through fun educational concerts in schools with the New Mozart Orchestra. Charlotte is fascinated by the process of learning, and thoroughly enjoys teaching and coaching others with their unique learning styles and idiosyncrasies, which is also very much a part of her own continual growth. Charlotte has also recorded music for television, including arranging music for and appearing in BBC Drama 'MotherFatherSon' with Richard Gere, and Thomas Arne works for Ian Hislop's BBC2 'Olden Days' series. She is a keen novice explorer of Scots, Irish and classical Indian fiddle styles.



GAVIN KIBBLE | CELLO

Cellist and viola da gamba player Gavin studied first at the University of Oxford with Laurence Dreyfus and then at the Royal Academy of Music with Jonathan Manson and Joseph Crouch. He has also learned from Gerhart Darmstadt and Juan Manuel Quintana. Gavin now plays with many of the UK's leading orchestras and ensembles, including the English Concert, the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, the Gabrieli Consort, the Dunedin Consort, the Sixteen, Classical Opera, La Serenissima and the Early Opera Company. He is principal cellist of English Touring Opera and has been guest continuo cellist at the Opera del Liceu in Barcelona. Gavin is involved with several exciting young groups such as Oxford Baroque, Ars Eloquentiae, Solomon's Knot and La Nuova Musica. He also plays viola da gamba with the 'Neue Vialles'.



ANNA KONDRASHINA | FLUTE

Russian flautist Anna Kondrashina is a prizewinner of several prestigious competitions around the world, such as the Kobe International Flute Competition in Japan and the Nicolet International Flute Competition in China. She has recently been awarded the Worshipful Company of Musicians Silver Medal in the UK. Anna has performed as soloist with the Buchmann-Mehta Symphony Orchestra under the baton of Maestro Zubin Mehta and the Kobe City Chamber Orchestra with Hiroshi Sekiya, to name a few. Apart from her exciting career as a modern flautist, Anna has a very keen interest in historical performance. She has appeared with various baroque ensembles around the world, such as Orchestra of the Age of Enlightenment, Pratum Integrum, La Villa Barocca, Jerusalem Baroque Orchestra and regularly appears at notable baroque music festivals, such as Utrecht Early Music Festival, MA Festival in Brugge, Belgium and the International Early Music Seminar in Israel.

Born in Moscow, Anna received her Bachelors degree from Moscow Tchaikovsky State Conservatory where she studied under tutelage of Olga Ivusheikova, excelling on both modern and baroque flutes; Artist's Diploma from the Buchmann-Mehta School of Music in Tel Aviv in the class of Yossi Arnheim and a Master of Arts in Performance at the Royal Academy of Music, London, studying with the renowned flautists William Bennett and Lisa Beznosiuk.



ALL THINGS COFFEE

In his 1621 opus, *The Anatomy of Melancholy*, Robert Burton wrote: “The Turks have a drink called coffa (for they use no wine), so named of a berry as black as soot, and as bitter... which they sip still of, and sup as warm as they can suffer; they spend much time in those coffa-houses, which are somewhat like our alehouses or taverns...”

Several decades later, readers would require no such explanation: England was awash with coffeehouses, and people couldn't get enough of the drink. By the end of the 17th century, London was said to have over 3,000 coffee houses – more than any city outside Constantinople. London's first coffee house was established in 1652 by Pasqua Rosée, servant to a coffee-loving trader to the Levant. He found tremendous success with his venture and was soon selling over 600 servings a day.

His original handbill advertised both the therapeutic and preventative effects of coffee on digestion, headaches, rheumatism, consumption, cough, dropsy, gout, scurvy, and even the plague. It's a wonder anyone ever got sick. Others, particularly the ruling classes, viewed coffee with suspicion, arguing that it was the devil's drug, imported by heathens. They began cracking down on coffee houses and spreading misinformation about the drink, claiming that it was especially “unfit” for women and children.

During the Restoration, London's coffee houses became increasingly popular. They were hotbeds of gossip for people from all walks of life to talk about state and public affairs – something that greatly alarmed King Charles II. On 29th December 1675, he issued a proclamation that forbade coffee houses to operate because “the Idle and Disaffected persons' who frequent these establishment have led to 'very evil and dangerous Effects' and 'malicious and scandalous reports to the defamation of His Majesties Government”.

The proclamation was so unpopular, however, that it was withdrawn on 8th January 1676 and the British continued their love affair with coffee and coffee houses. These offered an alternative to public houses, being places for discourse of a more sober nature. The penny entry fee covered the cost of newspapers and pamphlets as well as coffee – giving rise to the nickname of Penny Universities. They were busy centres of printed news and intelligence and some catered for specialised commercial interests – including one coffee shop, opened by Edward Lloyd in the 1680s, that eventually became Lloyds of London.

Coffee houses were becoming increasingly popular in Germany, too, and one of the oldest continuously open coffee houses can be found in Leipzig. The Coffee Baum opened in 1694 and, along with other coffee houses in the city, developed a reputation for hosting musical entertainments for their guests. The standard was high. In 1729, Bach was made director of the Collegium Musicum in Leipzig, a municipal music association of students and professional musicians, founded by Georg Philipp Telemann. He gave concerts with this association every Friday evening in the

Zimmermannsche Kaffeehaus, on Katharinenstraße, the most elegant street in Leipzig at the time. The owner did not charge rent to the musicians, and the audience had free admission. He made his money through selling coffee, which was still a rare and exotic delicacy in those days. Bach was a particularly dedicated coffee drinker and is said to have consumed up to 30 cups a day!

WANT TO HEAR MORE?

CLICK HERE



IN OUR TIME

Melvyn Bragg and guests discuss the history and social impact of coffee.



CLICK HERE



SPOTIFY PLAYLIST

For your journey home or tomorrow morning's coffee, here's our coffee-themed playlist!



