Linden baroque orchestra

Director and solo violin: Catherine Martin

A Baroque Bouquet!

6th March 2016
St Stephen's,
Hampstead

J F Fasch Suite G major for 3 flutes, bassoon and strings
1.Overture – 2 Air - 3. Gavotte I and Gavotte II –
4. Aria Andante 5. Bouree I, Bouree II 6. Minuet

G Muffat Armonico Tributo no.5
1. Allemanda- 2. Adagio – 3. Fuga – 4. Adagio – 5. Passacaglia

- Interval - drinks served

J S Bach Violin concerto D minor BWV 1052r *1.Allegro -2. Adagio - 3. Allegro*

G F Telemann Suite in E minor TWV55e1 from "Tafelmusik" for 2 flutes, strings and continuo
1. Ouverture: Lentement-Vite 2. Rejouissance 3. Rondeau 4. Lourée 5. Passepied 6. Air un peu vivement 7. Gigue

Welcome to our concert, a rare opportunity to hear a bunch of 3 flutes trying to blow away an orchestra and a fabulous reconstructed Bach violin concerto.

Johann Friedrich Fasch (1688 – 1758) was born near Weimar to a family of Lutheran cantors. He played the violin and organ and was sent to Leipzig, like Telemann, with whom he became friends, to study law but turned to music, studying at the Thomasschule – the choir school whose later more illustrious director was JS Bach. The prominent composer, Graupner was Fasch's senior prefect at the school and another, Heinichen, was also a fellow pupil.
After taking a variety of insignificant posts, Fasch finally settled in 1722 at a minor court in Zerbst near Magdeburg where he composed prolifically for the remaining 36 years of his life. The castle he served still partially stands as a burnt out shell following enemy action in the war and plans are afoot to restore part of it for use during the biennial Fasch Festival.
Despite composing at least 16 masses, 4 operas, 12 cantata cycles, 60 concertos, 90 orchestral suites and copious other music, he was never published and most of his vocal music burnt in the castle, though there is still a large body of instrumental works. He was well thought of in his time: J S Bach transcribed some of his overtures for the Leipzig Collegium Musicum and Telemann performed a cycle of church cantatas in Hamburg. Thanks to the scholarship of people such as **Brian Clark**, who has edited his thematic catalogue and whose editions we use today, his music is gradually becoming better known. We recorded three pieces, a melodious Missa Brevis, an exuberant Violin Concerto and an exciting Suite for 3 oboes, bassoons and strings on the Meridian label, still available through Amazon and others.

Georg Muffat (1645 – 1704) a composer of a generation earlier than the others in our programme, was born around in Mégève – a town in Savoy. His parents were of Scottish origin (originally name Moffat). At the age of 18 he went to Paris for six years to study with Jean-Baptiste Lully where he closely observed the performance of the famous 'Vingt-quatre Violons du Roi'. This was a uniquely disciplined string orchestra, which Muffat described in detail, playing with refined bowing and ornamentation and whose skills allowed for a style of music of great rhythmic complexity and subtlety to develop.
Muffat obtained work in Vienna, Prague and then Salzberg where was employed by the archbishop alongside Heinrich Biber. He visited Rome in 1681 where he was deeply impressed with the music of Corelli and describes his meetings with great composer in the preface to his own set of twelve concerti grossi. His five sonatas, *Armonico Tributo*, were composed in Italy and played through in Corelli's own house and Muffat was grateful for 'many useful observations touching this style, most graciously communicated to me'.
After Salzburg, Muffat worked in Augsburg and finally as Kapellmeister to the Bishop of Passau where he published fifteen orchestral suites, a treatise on continuo practice and twelve concerti grossi
The *Armonico Tributo* are described as 'chamber works suitable for few or many instruments' and the score is littered with the letters 'T' and 'S' indicating tutti and solo passages. The music is French in style in the swifter movements and with an Italian richness of harmony over a 'walking bass' in the slower movements. It ends with a lengthy Passacaglia of 25 variations over a ground bass which Muffat recycled in his concerti grossi.

Georg Phillip Telemann's (1681 – 1767) family – closely connected to the Lutheran

Church - disapproved of his precocious musical interests. He wrote an opera at the age of 12 which greatly upset his parents and they packed him off to Leipzig to study law. En route he stopped at Halle to meet a young man called Handel, with whom he formed a lifelong friendship. Whilst in Leipzig, he gained a commission from the mayor to compose a cantata every other Sunday at the Thomaskirche and he formed an orchestra (surviving to this day as the Leipzig Gewandhaus Orchestra) to perform regular concerts of his and other contemporary music.
He was considered the foremost German composer of his time, so much so that he was later actually offered the job of Kantor of the Thomaskirche in preference to J S Bach. Telemann was contracted in Hamburg at this time, so allowing Bach, the third choice behind Graupner, to take up the post, and the rest is, as they say, history. He knew Bach, having held an earlier post in Eisenach at the time Bach was there, indeed Telemann became godfather to one of Bach's sons, Carl Philipp Emanuel, who was to eclipse his father in fame and eventually succeeded his godfather as director of the Hamburg Opera.
Telemann played many instruments and travelled extensively, thoroughly absorbing the musical languages of many countries. He was thought daring and avant-garde in his synthesis of national styles – especially the French and Italian - and always wrote music of great character, often with folk influences. He was a great entrepreneur and published much of his own music himself becoming very wealthy.
Telemann's *Tafelmusik* – literally 'table music' to accompany a banquet (though probably it is a generic rather than functional title reflecting its light and colourful content), is his most celebrated instrumental collection. It demonstrates great invention and skill at handling a wide variety of instrumental combinations and form, from grand overtures to solo sonatas. It is a large collection, the three 'productions' filling 4 CDs and was very successfully sold by subscription from Hamburg in 1732, a certain Mr Handel being one of the subscribers.

Johann Sebastian Bach (1685 – 1750), as was common at the time, recycled many of his works, often using concerto movements in cantatas and rearranging others for different instruments; even one of the highlights of western classical music, the great B Minor Mass is cobbled together from several sources. Of course 'cobbling' in Bach's case was recomposition and recontextualizing of a high order and it is fascinating to see what his rearrangements tell us of his compositional methods and motivation.
Bach's keyboard concertos include transcription of the well-known 3 original violin concertos and all of them were most likely originally composed for other solo instruments. They date from his time in Köthen from 1717 – 1723 under the happy employment of Prince Leopold, who kept a good orchestra of 18 players. Here, free of the church obligations, Bach wrote most of his instrumental music including the Brandenburg concertos. They seem to have been turned into their keyboard versions in the 1730s whilst Bach was in Leipzig. Scholars suggest this particular example was probably for violin, though there have been some counter arguments. Bach also used the movements as organ interludes in two cantatas. This concerto was reverse engineered in the 20th century and makes for a highly virtuosic work.

Catherine Martin read music at St Anne's College, Oxford, completing her postgraduate at the Guildhall School of Music and Drama, London, studying the modern violin with David Takeno. Now specialising in performance on period instruments, Catherine has been the leader of the Gabrieli Consort and Players since 2005, also leading Die Koelner Akademie in Germany and the orchestra of the Early Opera Company Catherine has appeared as guest leader with many other period instrument groups in the UK and abroad. In demand as violin soloist and director, recently Catherine has directed concerts with Barokkanerne in Oslo and the Wroclaw Baroque Orchestra as well as frequent collaborations with amateur and student orchestras on both baroque and modern instruments. She has worked with Kirilll Karabits and the Bournemouth Symphony Orchestra, advising on performance style, and is a member of the Salomon String Quartet, exploring music of the Classical period from Haydn to Mendelssohn
She appears on many recordings; for Deutsche Grammophon with The Gabrieli Consort and Players, EMI with Ensemble Galant, and Chandos with I Fagiolini. Catherine teaches at the Royal College of Music.

Linden Baroque was formed in 1984-ish by a group of early music enthusiasts in the front room of a house in Linden Gardens, Chiswick. Unusually - and uniquely anywhere at that time – it combines the talents of young professionals, amateurs and students and many members have moved on to have prominent careers in the early music field. From the beginning, the musical director was the well-known baroque oboist Paul Goodwin. Now pursuing a busy international conducting career, Paul is Honorary President and following Walter Reiter, Steven Devine, the brilliant harpsichordist and director is Musical Director. The orchestra has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur) and last year in Berlin where it performed with Simon Standage. Together with the Linden Baroque Choir we gave first modern performances of music by Jean Gilles and J F Fasch. Our first CD, issued in 2001 on the Meridian label of music by Fasch, was well received and was played on Radio 3 and Classic FM.

Linden Baroque is a registered Charity (No 1014921) and, apart from receiving a National Lottery grant in 1999, is entirely self-supporting. We are always looking for sponsorship for individual events or series.

Violin 1: Catherine Martin (soloist/director), Judy Taylor, Diane Wyatt, Ian Cutts
Violin 2: Michael Jenner, Claire Bisdorff, Alan Selwyn, Anja Kuch
Viola 1: Mike Blee, Matthew le-Mage
Viola 2: Roger Mears, Andrew Spencer
Cello: Louise Jameson, Christine Draycott, Helen Brauer
Bass: Andrew Kerr
Flute: Nick Jackman, Richard Austen, Will Summers (in the Fasch)
Bassoon: Mathew Dart
Harpsichord: Michael Strange

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www.lindenbaroque.org

next concerts:

May 7th Bach St John Passion University College School , Hampstead

June 18th/19th Rameau *Hippolyte et Aricie,* semistaged at St John's Church, Waterloo