

7.30 pm Saturday, 11th March 1989 Church of the Holy Spirit, Narbonne Avenue, SW4

Conductor
PAUL GOODWIN

Soloists
ANNA THEO (cello)
DEBORAH JOHNSON (Contralto)

## **PROGRAMME**

### Jean Baptiste Lully (1632-1687) Dance movements from Cadmus et Hermione

Ouverture (grave, vif) -- Rondeau: Premier air des faunes (gaiement) -- Gavotte (Rondeau) -- Entrée de l'envie (vite) -- Menuet I: Air pour les dieux champêtres -- Menuet -- Air (grave) -- Marche des sacrificateurs (grave) -- Menuet -- Chaconne

Jean-Baptiste Lully (Giovanni Battista Lulli) was born in Florence in 1632, the son of a miller. He was taken to France in 1646 into the employment of a Mlle de Montpensier, at whose court in the Tuileries his musical talents were noticed.

His career progressed to the point of his becoming maître de musique to Louis XIV. In 1672 he gained, by foul means rather than fair, the sole right to compose and produce opera at the Académie Royale de Musique. His tragédie lyrique, Cadmus et Hermione was the first fruit of that gain and was first performed in 1673.

In the original performances, the movements to be played tonight would have accompanied dance routines forming an integral part of the work.

### Arcangelo Corelli (1653-1713) Concerto Grosso Opus 6 No 3

Largo -- Allegro-adagio -- Grave -- Vivace -- Allegro

Corelli was born at Fusignano in 1653 and took violin lessons from an early age. He moved to Rome in his early twenties and became celebrated both as a composer and as a violinist.

It was towards the end of his life that he prepared for publication his twelve *concerti grossi* of Opus 6, of which we hear No 3 tonight. However, it seems that the works circulated in manuscript for many years before their publication.

Corelli explored and delighted in the contrast between the *concertino* of two violins and the *ripieno* or full string orchestra. The idea of the solo concerto belongs to the next generation of Vivaldi, Telemann, Handel and Bach.

Quite apart from being popular with modern audiences (perhaps largely through his magnificent Christmas Concerto), Corelli is a great favourite amongst string players. He was a pioneer in his use of harmony and was master of the sensuous dissonance. His concerti grossi are enormously gratifying works to play.

Antonio Vivaldi (1671-1741) Concerto for cello in F Major (RV412)

Largo e staccato -- Allegro -- Adagio -- Allegro

Vivaldi wrote 27 cello concertos, many for talented girls of the *Conservatorio della Piettà*, the orphanage where the famous "Red Priest" taught the violin and from which many of his compositions were commissioned.

#### INTERVAL

George Frideric Handel (1685-1759) Concerto Grosso Opus 3 No 3

Largo e staccato -- Allegro -- Adagio -- Allegro

The six concerti grossi of Opus 3 were published in 1734, but use material from earlier periods. No 3 is scored for flute or oboe with strings and continuo.

Johann Sebastian Bach (1685-1750)

Cantata No 169, for the 18th Sunday after Trinity, "Gott soll allein mein Herze haben" (God's self alone possesses my soul)

Sinfonia -- Arioso, Recitative -- Aria -- Recitative -- Aria -- Recitative -- Chorale

Bach was Kantor at St Thomas's church and civic director of music in Leipzig when he wrote this Cantata, which was first performed in October, 1726. Like other cantatas of this period, it takes material form another work, in this case a harpsichord concerto.

# LINDEN BAROQUE ORCHESTRA

**Violins** 

Nicola Hayston (Leader)

Robin Boothby Frances Eustace

Penelope Goodare

Penelope Goodare Linda Martin

Joanna Parker

Hannah Patrick

Anya Vanryne Liz Wells

Violas

Deborah Johnson

Caroline Kershaw

John Medway

Liz Wells

Cellos

Valerie Cullen

Anna Theo

Violone

Nicola Deller

Flutes

Nicholas Jackman

Rosie Tucker

Oboes

Simon Galton Heather Skinner

Oboe da caccia

Caroline Kershaw

**Bassoons** 

**Matthew Dart** 

Renate Maria Wendel

Harpsichord

Neal Peres Da Costa

The *Linden Baroque Orchestra* was formed in 1984 by a group of enthusiastic London musicians who specialise in playing early-style instruments, either originals or modern copies. It has given concerts throughout London in a wide and varied repertoire featuring many composers including music by Bach, Corelli, Vivaldi, Telemann and Handel. The group has worked with some of London's leading baroque players. (For further information, please contact Simon Galton on 01-223 3477).

*Paul Goodwin*, who has been musical director of Linden Baroque since its formation, is one of the world's leading baroque oboists. He plays with almost every professional baroque orchestra, including Age of Enlightenment, the English Concert and the London Oboe Band, and has recorded extensively.