

LINDEN BAROQUE ORCHESTRA

Conductor
Paul Goodwin

**St Margaret's Church
Cley-next-the-Sea
Sunday 1st July 1990 at 7 pm**

Proceeds in aid of the Church Restoration Fund

Purcell
Suite 'Duke of Gloucester Ode'
Overture - Ritornello - Chaconne

Boyce
Symphony in B Flat
Allegro - Moderato e dolce - Allegro

Marcello
Oboe Concerto
Andante - Adagio - Presto
Soloist: Paul Goodwin

I N T E R V A L

Purcell
Suite 'The Gordian Knot Unty'd'
Chaconne - Air - Minuet

Locke
'Tempest' Suite
*Introduction - Lilk - Rustick Air - Galliard - Saraband -
Corant*

Bach
Orchestral Suite No 3
Overture - Air - Gavotte 1 - Gavotte 2 - Bourrée -Gigue

PROGRAMME NOTES

OUR PROGRAMME this evening covers four generations of composers from the 17th and 18th centuries from Matthew Locke, born in 1621 or 1622, to William Boyce, who died in 1779.

We begin both halves of the concert with works by Henry Purcell (1659-1695).

Purcell was a chorister in the Chapel Royal when Charles II returned from exile. He was a composer from the age of eight. When his voice broke and he left the choir, he was able to continue a musical career, tuning organs and copying music for Westminster Abbey. In 1677 he was appointed "composer-in-ordinary for the violins" and in 1682 he became one of the organists to the Chapel Royal.

Towards the end of the 1680s, Purcell became increasingly involved in music for the theatre. At previous concerts, Linden Baroque has played the suite from *The Fairy Queen*, one of the major operatic works he was involved with.

Purcell's genius was fully recognised during his lifetime, but after his death at the age of 36, he was neglected for nearly 200 years. Much of his output is little known.

The first of Purcell's works we are to hear tonight, *The Duke of Gloucester Ode*, was written to celebrate the birthday of the Duke of Gloucester in July 1695. Its magnificent trumpet overture was also used in the music for Thomas Shadwell's adaptation of Shakespeare's *Timon of Athens*.

The work in the second half, *The Gordian Knot Unty'd*, is music to accompany a play which was performed in 1690/91. The play has been lost and its authorship is unknown. One movement is an arrangement of the tune *Lilliburlero*. This may not be immediately obvious, as the tune occurs in the bass.

ALESSANDRO MARCELLO (1694-1750) lived in Venice. His output as a composer was small, but he was also a poet and painter. The Oboe Concerto in D Minor is probably his best-known work and it was transcribed by Bach for keyboard.

Matthew Locke was born in the West Country in 1621 or 1622 and was a choirboy at Exeter Cathedral. He met the future King Charles II and probably went into exile during the Civil War, returning in 1751. Shortly after, he began his career as a composer, collaborating with Orlando Gibbons's son, Christopher. He became an established figure in musical circles and, with the Restoration, was appointed composer to the King. In 1662 he became organist to Queen Catherine.

It appears that his popularity in Royal circles did not last. However, his career as a composer for the stage continued. In 1774, he (along with four other composers) was invited to write music for an adaptation of *The Tempest* by Thomas Shadwell. It is this that we are to hear tonight.

William Boyce (1711-1779) was a choirboy at St Paul's Cathedral in London. In 1736 he became composer to the Chapel Royal. He worked for several years for Garrick at Drury Lane and in 1757 he became Master of the King's Musick. His *Eight Symphonys* were published in 1760.

BETWEEN 1717 and 1723, Johann Sebastian Bach (1685-1750) was director of music to Prince Leopold of Cöthen. Before the death of his first wife in 1720, this was a happy period for Bach. He had at his disposal a competent orchestra of 17 players and he was well paid. Much of Bach's instrumental music was written at this time.

In 1723, Bach became Kantor at the St Thomas's in Leipzig. This was an onerous job, involving teaching, directing music in several churches as well as composing. For the next few years, Bach concentrated almost entirely on sacred music.

In 1729, Bach was put in charge of the *collegium musicum* in Leipzig - a voluntary association of professional musicians and university

students which put on regular concerts. During this period of his life (until 1739), Bach revised many of the instrumental and orchestral works originally composed during the Cöthen period.

However, the 3rd Orchestral Suite, which we hear tonight, is thought to belong fully to the later Leipzig period rather than being a revision of something written while Bach was in Cöthen.

LINDEN BAROQUE ORCHESTRA

Violins

Nicola Hayston (Leader)
Penelope Goodare
Chikako Kasahara
Linda Martin
Hannah Patrick
Liz Wells

Violas

Deborah Johnson
John Medway

Cellos

Valerie Cullen
Anna Theo

Flute

Nicolas Jackman

Oboes

Clare Galton
Simon Galton
Caroline Kershaw
Heather Skinner

Bassoon

Mathew Dart

Trumpets

David Hendry
Peter Rolinson
Jim Stretton

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 from the Baroque and Classical periods. The group has worked with some of London's leading baroque players. (For further information, please contact Simon Galton on 071-223 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. He is Professor of Oboe at the Royal College of Music.
