

*The*  
**LINDEN BAROQUE  
ORCHESTRA**

**Conductor - Paul Goodwin**

**with**

**Julia Bishop & Nicola Hayston - Violins**

**Deborah Miles-Johnson - Mezzo-soprano**

**presents a concert of baroque music  
on period instruments**

**Purcell - Suite from King Arthur**

**Fasch - Overture in g minor for three oboes & strings**

**Bach - Concerto for two violins in d minor**

**Muffat - Suite in g minor for two flutes & strings**

**Handel - Arias from Belshazzar, Alcina & Hercules**

*on*

**Sunday April 4th 1993 at 7.30pm**

*at*

**Church of the Ascension, Malwood Road, Clapham  
South**

*Admission £5 (concessions £3)*

## **George Muffat (1653-1704) Suite in g minor**

*Ouverture - Ballet - Bourée - Rondeau - Gavotte - Menuet I and II*

Muffat was born in Megève, Alsace, though was thought to be of Scottish descent. He held important positions at Strasbourg, Salzburg and elsewhere in Europe, travelling widely. He was a complete cosmopolitan who attempted a 'réunion des Goûts' long before Couperin's well known 'Goût réunis'

## **Two Handel Arias- Deborah Miles-Johnson (Mezzo-soprano)**

### **i) Destructive War from 'Belshazzar'**

An aria sung by Cyrus, head of the Persian army which has conquered Babylon. Belshazzar the king has been killed in battle, but Cyrus tries to forget the past and promises hope for a better future.

### **ii) Verdi Prati from 'Alcina'**

Alcina, premiered in 1735 was Handel's last operatic triumph. The runaway hit was Ruggiero's aria 'Verdi Prati' in which he sadly bids farewell to the paradise in which he was bewitched by Alcina

## **Johann Sebastian Bach (1685-1750) Concerto in D minor BWV 1043 for two violins**

*Vivace - Largo ma non tanto - Allegro*

**Nicola Hayston and Julia Bishop - Solo violins**

Between 1717 and 1720, Bach was serving as the director of the Prince's chapel, and chamber music in Cöthen. It was during this time that he composed his violin concertos, three of which remain today.

The three movements of the concerto for two violins are based on the Italian Concerto model of the time, in particular that of Vivaldi. The technical brilliance of the solo parts, standard in a Classical or Romantic concerto was not of foremost importance to Bach, but of course was not lacking. However the character of the concerto, as with the other violin concertos is defined by the different sound colours produced by the soloists and *tutti* strings, in conjunction with the polyphonic structure.

The two outer movements are distinguished by fugal and canonic episodes, but the *largo* is probably the most famous. A perfect balance is struck between the two solo violins, while the *tutti* strings display a purely harmonic function underneath. The movement's character reminds us of many baroque movements suggesting slumber songs, in particular the sinfonia from Bach's Christmas Oratorio.

The final movement sees the rôles of soloists and *tutti* strings reverse, including the point where the solo violins play powerful chords while the strings play motivic semiquaver passages.

## **Henry Purcell (1659-1695) Suite from "King Arthur"**

*Chaconne- Overture- Air- Overture- First Act Tune- Second Act Tune- Hornpipe- Passacaglia*

John Dryden wrote the play 'King Arthur' in 1684, to be performed as a celebration for Charles II silver jubilee. As poet Laureate he was expected to write works in this genre, but King Charles specifically requested a French style opera, and although Dryden's play did not include a sung prelude, an opera it was not. As a result 'King Arthur' was abandoned and its sung prelude was developed into the full length



opera 'Albion and Albanus'! Six years later Dryden, having had his Laureateship removed as a result of the Cribious Revolution, resurrected 'King Arthur' and sent it to Purcell. He was hoping that his revised script with Purcell's music would help him out of the poverty he was enduring. Purcell further revised the play while he was composing, altering Dryden's words to suit his ear or to clarify meaning. 'King Arthur' soon became Purcell's show rather than a joint collaboration. Dryden sarcastically remarked 'because these sorts of entertainments are principally designed for the ear and eye, my Art, on this occasion ought to be subservient to his'.

As we approach 1995 Purcell's music is enjoying an increased popularity and in January of this year Linden Baroque gave the first ever performance of 'King Arthur' in Rome.

Tonight we will be hearing the incidental music from King Arthur.

### **Handel Aria 'Where Shall I fly' from 'Hercules'**

One of Handel's most impressive grand recitative scenes sung by Dejanira, Hercules wife. She has heard that the magic robe sent to her husband to restore his love is in fact poisoned. On hearing of his death, she is full of remorse and becomes unhinged, believing herself pursued by the Furies.

### **Johann Friedrich Fasch, Suite in G minor for three oboes bassoon and strings** *Overture- Aria, Largo- Jardiniers- Allegro- Gavotte- Menuet*

Johann Friedrich Fasch (1688-1758) was one of the most highly regarded composers of his time. He studied briefly with Graupner at Darmstadt in 1711 but claimed to have been largely self-taught, as was Telemann. Most of his working life was spent as Kapellmeister at the relatively minor court of Zerbst. Even so he was in regular contact with many famous musicians such as Telemann, C P E Bach, and Pisendel. J S Bach is known to have greatly admired Fasch; he copied out several of his overtures for his own use. Pisendel was the foremost German violinist of the time and introduced Fasch to the Dresden Hofkappeller in 1727. This ensemble was the most prestigious German orchestra of the day. Fasch regularly supplied music thereafter to Zerbst and to Dresden.

The Suite in G minor for three oboes, bassoon and strings is one of his two surviving pieces for this combination. Dating from 1740 it follows the usual French pattern (Overture and several dance movements), but Fasch uses his own characteristic skills to produce a colourful and unpredictable work, with the wind taking equal precedence with the strings. Note the bassoon solo in the Gavotte; an unusual event in works of this nature.

We wish to thank Brian Clark for copying the score and parts, and the Sächische Landesbibliothek, Dresden, for supplying the manuscript.

This is almost certainly the first performance of this work for two hundred and fifty years!!!



# Linden Baroque Orchestra

<b>Violins</b>	<b>Violas</b>	<b>Harpsichord</b>	<b>Oboes</b>
Julia Bishop (Leader)	Jonathan Burgess	Momoyo Kokubu	Anthony Bevis
Ben Constantine	Ron Porta		Ena Burgess
Rachel Eyres			Simon Galton
Barbara Grant	<b>Cellos</b>	<b>Recorder</b>	
	Valerie Warner	Sue Klein	<b>Oboe da Caccia</b>
Stephen Patrick	Tatty Theo		Anthony Bevis
Gertrude Evans		<b>Flutes</b>	
Linda McDonald	<b>Violone</b>	Nicholas Jackman	<b>Bassoon</b>
Alan Selwyn	Roy Marks	Andrew Crawford	Maggie Bruce

**Paul Goodwin** who has been the musical director of Linden Baroque since its formation in 1982 is one of the world's leading baroque oboists. He is principal oboist of almost every period orchestra in England including the English Concert and the Orchestra of the Age of Enlightenment. He has recorded extensively as a soloist. As a conductor he has recently collaborated with Jonathan Miller in a highly successful staged version of Bach's St Matthew Passion.

**Nicola Hayston** came to England in 1985 from New Zealand after completing a degree in music. She studied baroque violin in London with Catherine Mackintosh and then continued her studies for a further two years in Italy with Enrico Gatti. Before embarking on her professional career she was a member of the European Community Baroque Orchestra for one year. Nicola has been leading Linden Baroque since 1987.

**Julia Bishop** finished her studies at the Royal College of Music in 1987 and then continued her studies with Enrico Gatti in Italy. On her return she became a member of the English Concert, and as well as working with them she now freelances with the major baroque and classical orchestras in England and with chamber orchestras including the St James Baroque Players and Collegium Musicum 90, with whom she will soon be recording as one of the soloists in Aubert's concerto for four violins

**Deborah Miles-Johnson** was born and educated in London where, after studying at the Royal College of Music, she spent some years teaching the flute before joining the BBC singers. With the BBC singers she has taken part in many broadcasts and concerts particularly in contemporary music, but has recently developed her long-standing association with early music, notably as a guest of the Sixteen with whom she recently travelled to Brazil as a soloist in rarely heard Brazilian classical music. When not singing, Deborah is a keen viola player and conducts an enthusiastic and successful male voice choir.

The **Linden Baroque Orchestra** was founded in 1982 by a group of musicians who specialise in playing early style instruments. It has given concerts in London, Essex, Norfolk, Kent and Oxford in a wide and varied repertoire from the Baroque and Classical periods. They have recently performed Purcell's King Arthur in Rome with the Coro de Camera Italiano.

We would like to thank Mark Ransom for providing and tuning the harpsichord.