

Music
around
Cambridge
Summer Festival 1993



Claudio Monteverdi (1567 - 1643)

~ Souvenir Programme ~

Music around Cambridge

Summer Festival 1993

Linden Baroque Orchestra Concert

Sunday 12th September 1993, 8pm
Jesus College Chapel, Cambridge

PROGRAMME

G. F. Handel - Suite from Alexander's Feast

G. Muffat - Suite in G minor

G. P. Telemann - Concerto in E minor for Flute, Recorder and Strings

Interval (15 minutes)

G. B. Pergolesi - Salve regina in F minor for mezzo-soprano and strings

H. Purcell - Suite from King Arthur

Paul Goodwin - *Conductor*

Andrew Crawford - *Flute*

Sue Klein - *Recorder*

Deborah Miles-Johnson - *Mezzo Soprano*

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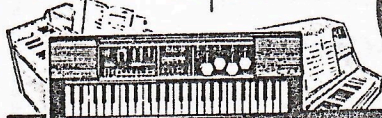
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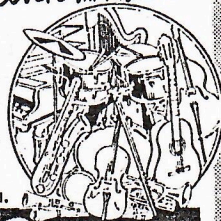
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George Frideric Handel (1685 - 1759)

Suite from *Alexander's Feast*

Largo - Allegro - Andante - Allegro - Andante - Allegro

This Suite comprises the Overture to *Alexander's Feast* (Largo - Allegro) and Handel's Concerto Grosso Op.3 No.4 in F major (Andante - Allegro - Andante - Allegro). The Concerto Grosso was one of six published in 1734; much if not all of the music was written several years earlier and the 4th concerto was used in *Amadigi di Gaula* in 1716.

Handel's *Alexander's Feast* was first performed on 19th February 1736 at Covent Garden. This was a time when the two rival opera houses in London - Handel's Academy, performing Italian opera, and the Opera of the Nobility, featuring the famous castrato Farinelli - were struggling to survive. The 1735-6 season was unprofitable for both companies and in an inspired move to gain fresh support, Handel composed *Alexander's Feast*, a setting of John Dryden's *Ode for St Cecilia's Day* with additions by its literary compiler Newburgh Hamilton. In contrast to the season's operas it was immediately popular, attracting 1300 people and £450 on the first night. It was performed five times within a month and six times in the following season and two years later the full score was published by subscription. There was compensation for the absence of many Italian singers at the premiere with vigorous choral singing, brilliant orchestration and virtuoso organ concertos played between the acts by the composer. Although the form of the oratorio is narrative, the music is intensely dramatic throughout and is filled with character and emotion.

Georg Muffat (1653 - 1704)

Suite in G minor

Overture - Ballet - Bourrée - Rondeau - Gavotte - Menuet I and II

Born in Savoy, Muffat was a composer of instrumental music and an important writer on performance practice. He was in contact with both Lully and Corelli during his travels throughout Europe, and on becoming organist and chamber musician to the Archbishop of Salzburg under Biber he set about popularizing French and Italian genres and styles in Germany. The style of his dances suggests French influence in their simple harmonies, clearly defined phrases and flowing melodies. His non-dance movements display features of Corelli's concerto style such as chains of suspensions, running basses, rapid solo-tutti contrasts, echo effects and lively contrapuntal writing.

Georg Philipp Telemann (1681-1767)

Concerto in E minor for Flute, Recorder and Strings

Largo - Allegro - Largo - Presto

Pergolesi was a leading figure in the rise of Italian comic opera in the 18th century. The *Salve regina*, originally written for soprano in C minor, may have been the last work that he wrote, composed while he was staying at a Franciscan monastery in Pozzuoli, near Naples, where he died. Although he was virtually unknown in Italy during his lifetime, he achieved widespread posthumous fame. A series of performances of his opera *La serva padrona* in Paris in 1752 met with such an enthusiastic response that it was the cause of the Querelle des Bouffons, the pamphlet war between the supporters of traditional French opera and of Italian comic opera; Pergolesi's name came to represent the supporters of the progressive party. As in much of his sacred music the *Salve regina* is expressive and melodious, using a concertante style of solo writing derived from vocal and instrumental concertos rather than from the typical opera and oratorio arias.

Henry Purcell (1659 - 95)

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's 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, and 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 Clobious 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 the opera.

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.

Andrew Crawford studied flute and guitar at the Royal College of Music and Baroque flute with Stephen Preston, Lisa Beznosiuk and Rachel Brown. He has worked with The London Handel Orchestra and Florilegium and recently played in Jonathan Miller's revolutionary staging of Bach's St Matthew Passion. He has just returned from a concerto tour of Germany with the Berlin Cambridge Camerata. Andrew is also a renowned woodworker.

Sue Klein studied the recorder at the Guildhall School of Music and later played in masterclasses given by Walter van Hauwe, Jeanette van Wingerden and Peter Holtslag. She has performed and recorded widely in Great Britain and Europe with such groups as Les Stravaganze, Ars Nova, The English Bach Festival Baroque Orchestra and The Taverner Players. She is also much in demand as a teacher.

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 and have given the first performances in this country of important choral works by Jean Gilles.

Violins - Nicola Hayston (leader), Ben Constantine, Gertrude Evans, Linda McDonald, Stephen Patrick, Hannah Patrick, Alan Selwyn, Paula Tysall

Violas - Jonathan Burgess, Andrew Giles, Debbie Miles-Johnson

Cellos - Sarah Roberts, Tatty Theo, Valerie Warner

Violone - Roy Marks

Continuo - Neil Colman

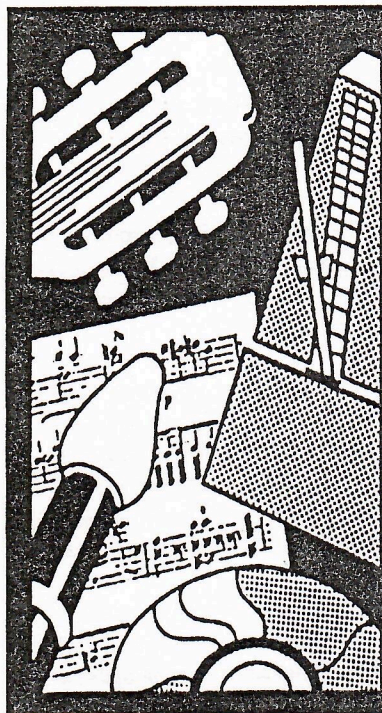
Flutes - Nick Jackman, Andrew Crawford

Oboes - Ena Burgess, Simon Galton

Bassoons - Maggie Bruce, Mathew Dart, Renate Marie Wendel

Recorder - Sue Klein

Conductor - Paul Goodwin



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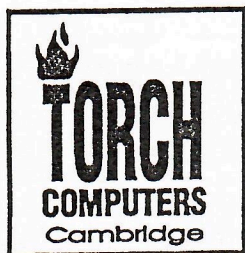
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Festival Programme

26 June	St John's College Chapel	8.00pm	18 August	St Edward's Church	8.00pm
Bach: 'Jauchzet Gott' - Trinity Cantatas I			The Sheldonian Company: Bach Cantata 210		
Madingley Baroque perform an all-Bach programme including Cantata 51.			Colourful programme including a Telemann 'Paris' Quartet. Wine will be served		
29 June	Trinity Wren Library	7.00pm	21 August	Queens' College Chapel	8.00pm
Trinity Baroque		<i>Monteverdi 350</i>	'Concerto da Camera'		
Monteverdi: Ballo delle ingrate, Schütz: Easter Story		Wine will be served	Chamber Concertos and Sonatas by Vivaldi, Handel, Corelli, including 'La Pastorella' - Madingley Baroque. Wine will be served		
4 July	St Catharine's College Chapel	8.00pm	25 August	St Edward's Church	8.00pm
The Italian Sonata		<i>Monteverdi 350</i>	The Virtuoso Harpsichord		
Sonatas after Monteverdi: Madingley Baroque.		Wine will be served	Pamela Nash plays Bach, Scarlatti, Royer, Forqueray. Wine will be served		
7 July	St Catharine's College Chapel	8.00pm	28 August	Trinity College Chapel	8.00pm
Schubertiade: The German Romantics			Handel: Acis and Galatea		
Lieder, Songs and Sonatas by Schubert, Schumann, Strauss.		Wine will be served	Handel's dramatic masterpiece in the original 1718 version- Madingley Baroque		
14 July	West Road Concert Hall	8.00pm	4 September	Howard Building, Downing Coll.	8.00pm
Purcell: Dido and Aeneas			Thomas Adès, Piano		
A semi-staged performance of Purcell's only all-sung opera, performed with original instruments by Madingley Baroque.			Programme on spanish theme: Falla, Soler & Scelsi. Wine will be served		
17 July	St Catharine's College Chapel	8.00pm	Details from Arts Box Office	8.00pm	
The English Wind Musick		<i>Monteverdi 350</i>	Monteverdi: Vespers of 1610		
Gabrieli & Monteverdi: Canzonas & Madrigals.		Wine will be served	350th anniversary performance. Madingley Baroque presents a reconsidered version of this masterwork. Details from the Arts Box Office (0223) 352001.		
21 July	St John's College Chapel	8.00pm	12 September	Jesus College Chapel	
Bach: Trinity Cantatas II			Linden Baroque Orchestra: Bach 'Coffee Cantata'		
An all-Bach programme of Trinity Cantatas , a motet (118b) and oboe concerto.			Director Paul Goodwin. Including Handel: 'Alexander Feast'. Wine will be served		
31 July & 1 August	Trinity Wren Library	4.00pm	15 September	Details from Arts Box Office	
Alessandro Scarlatti: 'Dafni'			The Romantic 'Cello Sonata		
Semi-staged performances of this colourful work, performed by the Cambridge & Munich Early Music Opera Group, directed by Christoph Hammer.			Adrian Bradbury (Cello), Emily Seegal (piano) Wine will be served		
1 August	Trinity College Chapel	8.00pm	17 September	Trinity College Chapel	
Cambridge Strings: Director Orlando Jopling			Taverner: Missa Tibi Trinitas		
Suk, Elgar, Stravinsky and Variations by Britten.		Wine will be served	Trinity Baroque Directed by Julian Podger. Wine will be served		
11 August	St Edward's Church	8.00pm	19 September	Little St Mary's Church	
Trio Virtuoso: Tartini & The Devil's Trill			Terzetto & Paul Goodwin: Mozart Oboe Quartet		
Trio Virtuoso play sonatas by Tartini, Vivaldi & Scarlatti.		Wine will be served	Works to include Mozart, JS & JC Bach, M & J Haydn. Wine will be served		
14 August	Little St Mary's Church	8.00pm	22 September	Jesus College Chapel	
The English Trumpeters			Florilegium: Telemann 'Tafelmusik II'		
Works for trumpets and strings by Purcell & contemporaries.		Wine will be served	A chance to hear this prize-winning Baroque ensemble. Wine will be served		
15 August	Jesus College Chapel	7.30pm	29 September	Details from Arts Box Office	
The Cambridge Taverner Choir		<i>Monteverdi 350</i>	Joglarsa: 'The Lament of Mary'		
Monteverdi: Vespers for the Feast of the Assumption, with original instruments.			Music from Medieval Europe including Gregorian Chant, Hungarian folk music and Secular Monody. Wine will be served		
Tickets: Cambridge Corn Exchange (0223) 357851					

Tickets On Sale in advance from the Arts Box Office, Market Passage, Cambridge, Tel. (0223) 352001 unless otherwise stated, or on the Door. See publicity leaflet for further details.