

SATURDAY FEBRUARY 12TH 1994 AT 7.45 PM

CHURCH OF OUR MOST HOLY REDEEMER  
CHEYNE ROW, CHELSEA SW3

LINDEN BAROQUE  
ORCHESTRA &  
CHOIR

CONDUCTOR - PAUL GOODWIN  
LEADER - JULIA BISHOP

MUSIC BY TWO FATHERS AND SONS

Wilhelm Friedemann **Bach**  
*Sinfonia for two flutes & strings in D*

Domenico **Scarlatti**  
*Stabat Mater*

*-interval-*

Alessandro **Scarlatti**  
*Sinfonia Prima for two  
recorders & strings*

Johann Sebastian **Bach**  
*Magnificat in D*



## Wilhelm Friedemann Bach (1710-84) Sinfonia in D major (F 64): Adagio-Allegro

Wilhelm Friedemann, known as the 'Halle Bach', was the eldest son of Johann Sebastian Bach. Born in Weimar, he was a greatly gifted composer who did not fully set aside his background of contrapuntal training in favour of the new styles of the mid-18th century. He was an outstanding scholar at the University of Leipzig and also regularly worked as his father's assistant in such tasks as private instruction, the conducting of rehearsals and music copying. In 1733 he became organist at the Dresden Sophienkirche, but as a Protestant organist in a Catholic city where opera reigned supreme, both his religion and his music always made him something of an outsider. He failed to secure the position of organist at the Frauenkirche in Dresden, a natural step up for him, but thanks to his father's influence, he secured the post of organist at the Liebfrauenkirche in Halle in 1746.

During these years he composed many cantatas since he was responsible for productions of music involving orchestra in the three principal churches of the city. By this time he was widely regarded as the best organist in Germany and the last survivor of the Baroque organ tradition, though this recognition came primarily through his improvisations, not through his performances of works composed by or in the style of his father. In 1747 he accompanied his father on his famous visit to the court of

Frederick the Great, King of Prussia, at Potsdam, at the height of that enlightened despot's brilliant patronage of a music far removed from Friedemann's own. He again failed to secure a promising position in 1762, this time at the court of Darmstadt, and so remained in Halle until 1770, having left his position at the Liebfrauenkirche. After a period in Brunswick he moved in 1774 to Berlin where he was appreciated as an organ virtuoso. He died there ten years later.

Of the four Bach sons who became well-known composers, Friedemann, seems to have been the one least interested in reconciling his training under his father with the new styles. Rather than forging the old and the new into a unique blend, as C. P. E. Bach did, or turning wholeheartedly to the new, like Johann Christian, Friedemann shifted back and forth throughout his career between new and old. His Sinfonia in D, for two flutes and strings, was composed some time between 1746 and 1764, during his time at the Liebfrauenkirche in Halle and was used as an introduction to his church cantata *Dies ist der Tag* (F85). It straddles two eras by introducing sudden harmonic and metrical shifts, but if initially disturbing, these surprising changes soon seem charming and even well integrated.

## Domenico Scarlatti (1685-1757) Stabat mater in C minor

The son of Alessandro Scarlatti, Domenico exerted considerable influence on the development of keyboard music, particularly in the Iberian peninsula, and in England. Born in Naples a year after his father's arrival as *maestro* at the Neapolitan royal chapel, Domenico became organist and composer there in 1701. The following year he travelled with his father to Florence but after four months returned to his post in Naples. In 1705 Alessandro ordered his son to travel to Venice via Rome and Florence, in the company of the celebrated castrato Nicolo Grimaldi. In Alessandro's letter of recommendation to Ferdinando de' Medici he described his feelings about his son's growing ability:

I have forcibly removed him from Naples where, though there was scope for his talent, it was not the kind of talent for such a place. I am removing him from Rome as well, because Rome has no shelter for music, which lives here as a beggar. This son of mine is an eagle whose wings are grown; he must not remain idle in the nest, and I must not hinder his flight.

Nothing is known of the four years Domenico spent in Venice, but in 1709 he entered the service of Maria Casimira in Rome; his renown grew under the patronage of this exiled queen of Poland and her private court enjoyed six operas, a cantata and an oratorio by Scarlatti. During this time he met Corelli and Handel and in 1713 became *maestro di cappella* of the Basilica Giulia; the following year he received a similar appointment with the Portuguese ambassador to the Vatican. He was still unable to free himself from the interference of a domineering father until legal independence was enforced in 1717; there are indications that Alessandro continued to exert as much influence over Domenico as he could even after that time. In 1719 Domenico moved to Portugal where he became *mestre* of the increasingly opulent patriarchal chapel in

Lisbon. Here he taught keyboard to the talented Infanta Maria Barbara and wrote more than 500 single-movement unaccompanied keyboard 'sonatas'. When Maria Barbara married the Spanish Crown Prince Fernando and moved to Madrid in 1728, Domenico followed, and spent the remaining 28 years of his life in the relative obscurity of the Spanish court.

The *Stabat mater* was probably written while Domenico was still at the Vatican. To judge from the number of 18th-century copies still in existence, the work was widely admired and performed during his lifetime. A famous setting by his father Alessandro remained in annual use at Naples during Lent until it was superseded by Pergolesi's in 1736. The two Scarlatti works illustrate the stylistic dichotomy which existed in Italian church music during the Baroque period. Alessandro's setting, for solo soprano and alto, two violins and continuo, is in the style of a chamber cantata, divided into 18 short movements with solos and duets alternating with recitatives in an intensely subjective style. Domenico's setting, in ten parts with continuo, is more austere than Alessandro's but by no means inexpressive. Domenico combines elements of the strict Palestrina tradition with more modern idioms, such as the use of 'forbidden' intervals (diminished 4th, 5th and 7ths) in considerable numbers to create great freedom of melodic movement. Particularly distinctive is the strong rhythmic character of the music and the prominence of triple metre. The music is continuous throughout and the voices are not used antiphonally, as in some other sacred pieces, but instead the various vocal timbres are mixed in a continually fluctuating kaleidoscope of sound.



## **Sinfonia Prima in F: Alessandro Scarlatti (1660-1725)    Allegro-Adagio-Allegro-Adagio-Allegro**

Alessandro Scarlatti was the outstanding composer of opera and vocal music of the late Italian Baroque period, his works marking the close of the era of Monteverdi, Cavalli, Cesti, Carissimi and Stradella. He was born in Palermo and sent to Rome at the age of twelve. In the flourishing musical environment of the time he quickly established himself as a composer of opera and became *maestro di cappella* to the exiled Queen Christina of Sweden, an influential patron of arts and letters. In 1684 he moved to Naples where he remained for 18 years as *maestro di cappella* to the Viceroy of Naples. Over 40 operas, some performed throughout Europe, are known to have been written by him during this time, as well as 7 serenatas, 9 oratorios and 65 cantatas. By 1702, however, he was becoming overwhelmed by the pressures and demands of his position and discontented with the frivolous musical taste of the Neapolitans. After travelling to Florence with his fourth son Domenico, in the hope of gaining employment in the service of Ferdinando de' Medici, he accepted a position in Rome. The musical climate here had changed and the public theatres were closed and private performances were few. By 1708 he was back in Naples, where he tried to adapt his style to the rising fashion for livelier, simpler and more superficially cheerful operatic music. He also turned to instrumental

music, possibly a sign of psychological crisis. The height of his success and popularity had been reached in the 1690s and he was now subsiding into the status of an old master, admired and respected but unable to compete with younger composers in meeting new demands. He died in Naples in 1725, the epitaph on his tomb calling him the greatest 'restorer' or 'renewer' of music of all ages.

Scarlatti's best and historically most important orchestral music is found in the overtures and ritornellos of his operas and serenatas, whereas his concertos for orchestra and chamber sonatas are more conservative in form and style. He began his twelve *Sinfonie di concerto grosso* on 1 June 1715. The instrumentation is for strings and one or two flutes, with a trumpet added in the second concerto and an oboe in the fourth. In form they fall between his string quartets and his opera overtures. The first movement is an *Allegro*, similar to those of the later overtures, spirited and energetic, but short and without a tight formal structure. This is followed by a transitional *Adagio* for reduced orchestra. The third movement is a fugue, developed at great length and followed by a second transitional *Adagio* which serves as an introduction to the lively finale in dance rhythms.

## **Johann Sebastian Bach (1685-1750) Magnificat in D major, BWV 243**

**Carys Lane - Soprano**

**Peter Hellyer - Counter Tenor**

**Tony Purves - Bass**

In Bach's time Latin polyphonic music was still often used in ordinary Lutheran Sunday worship, and particularly at important church feasts. In addition, the concerted *Magnificat* continued to hold its place in Vespers, notably at Christmas and Easter. Bach had been interested in Latin polyphonic music at least by his Weimar period (1708-17), as his copies of pieces by other composers demonstrate. He also wrote insertions in this style for other composers' works, and made some arrangements. His own setting of the *Magnificat*, composed in Leipzig in 1723, was written first in E flat, with four inserted Christmas pieces, then revised in D major (a key better suited in terms of Bach's instruments to the rejoicing mood) in 1728-31 without the Christmas pieces, for use on any feast day.

In contrast to most of his vocal music, which was written within a three-year period at the breathtaking rate of approximately one composition a week, Bach had considerably more time at his disposal for the composition of the *Magnificat*. It was to be performed on Christmas Day, and since in Leipzig Bach was not obliged to compose and perform cantatas during the preceding Advent season, he had the luxury of several weeks free for composition. The *Magnificat* was by far his most ambitious vocal composition since his assumption six months earlier of the

position of Thomaskantor and Director of Church Music for the city of Leipzig. With its twelve movements (plus the four additional hymns in the E flat version) it is twice as long as the normal six-movement cantata. It contains no 'easy' movements - dry recitatives or plain four-part chorale harmonizations - and there is not just one full-scale choral movement, as in the usual Sunday cantata, but five. However, Bach had at his disposal a broad array of conventional stylistic procedures that governed the typical arias and choruses of the late Baroque era and that included rhythmic and melodic figures, harmonic groundplans, and fairly standardized formal patterns of repetition.

The mood is joyful and examples of exuberant word-painting are frequent: for example, "All generations" (*Omnes generationes*) are represented by a mighty chorus, and "He hath put down the mighty" (*Deposuit potentes*) features a rapid descending scale on the word *deposuit*.

The jubilant opening chorus, *Magnificat* ("My soul doth magnify the Lord") is followed by a sequence of arias, duets and a trio and choruses. The final *Gloria* uses all the voices and is a celebration of the Trinity, concluding with a reprise of the opening music.

Sarah Roberts 1994



**Carys Lane** was educated at the Purcell School of Music and the Royal Academy of Music and has since established a varied career as a soloist and as a consort singer. She has visited France, Italy and Germany with the Tallis Scholars and as a regular member of The Sixteen has toured Brazil, Japan, Australia and Europe. Recent engagements include Mozart's Solemn Vespers and Beethoven's Mass in C in Notre Dame, Paris; Carrissimi's Jephthe in Birmingham Cathedral. Future plans include Monteverdi's Vespers in Rome and Handel's Dixit Dominus in the Queen Elizabeth Hall.

**Peter Hellyer** has performed solo work for several London chamber choirs, including Monteverdi's Vespers for the English Baroque Choir at St John's, Smith Square; Charpentier's Messe de Minuit for the City Chamber Choir at St. Martin-in-the Fields and the Bach St Matthew Passion and Handel's Messiah with the Canonbury

Chamber Choir. In the last year he has performed two extended dramatic roles in Handel oratorios; David in a staged production of Saul and Hamor in Jephtha. He has also performed the solos in Bach's Magnificat for the British Museum and Library Singers at the British Museum, where he works as a curator in the Slavonic Department.

**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 baroque orchestra, including the English Concert and the Age of Enlightenment, and has recorded extensively as a soloist. He is professor of Music at the Royal College of Music. As a conductor he has recently collaborated with Jonathan Miller in a highly successful semi-staged production of Bach's St Matthew Passion.

### LINDEN BAROQUE CHOIR

Sopranos	Wendy Norman	Altos	Tenors	Basses
Sally Donegani	Julia Raeburn*	Judith Colman	Peter Borrowdale	Robin Cockett
Helen Freed*	Suzy Robinson*	Loulla Gorman	Martin Hurst	Andrew Haviland
Jenny Hansell*	Lucilla Rodino	Peter Hellyer*	Mark van Ments*	Cedric Lee
Cecile Kelly	Helen Ross	Sue Klein	Paul Zimmermann*	Chris McGinty*
Marie McCaffrey	Angela Scott-Smith	Lorna Youngs*		Tony Purves*
Jo Morris				Simon Purves

\* = Soloist in Scarlatti *Stabat Mater*

The Linden Baroque Choir was formed in the autumn of 1992, when it performed Jean Gilles' Requiem with the Linden Baroque Orchestra, under the direction of Paul Goodwin. The choir comprises some twenty amateur and semi-professional singers, all of whom sing to high standards. The choir was prepared for this concert by Deborah Miles-Johnson, a professional freelance singer who performs regularly with most of the top early music groups, in particular the Tallis Scholars, with whom she has just participated in the Palestrina Anniversary concerts in Rome. Since its formation the choir has performed regularly with the Linden Baroque Orchestra performing lesser known works as well as standard repertoire. For more information contact Sally Donegani: 081 675 4770

### LINDEN BAROQUE ORCHESTRA

Violins	Violas	Continuo	Oboes/Oboes d'amore	Trumpets
Julia Bishop	Rachel Eyres	Momoyo Kokubu	Ben Norbury	David Hendry
Elizabeth Bamping	Debbie Johnson	David Bevan	Simon Galton	Michael Diprose
Ben Constantine	Ron Porta			Jed Cooney
Ilana Cravitz		<b>Flutes</b>		
Gertrude Evans	<b>Cellos</b>	Nick Jackman	<b>Bassoon</b>	<b>Timpani</b>
Barbara Grant	Sarah Roberts	Andrew Crawford	Maggie Bruce	Adrian Bending
Stephen Patrick	Valerie Warner			
Hannah Patrick		<b>Recorders</b>		
Alan Selwyn	<b>Bass</b>	Sue Klein		
Paula Tysall	Rachel Hayward	Maggie Bruce		

The Linden Baroque orchestra was formed in 1982 by a group of London 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. The group has worked with some of London's leading baroque players. At the end of last year they performed Purcell's King Arthur in Rome with the Coro de Camera Italiano. With the Linden Choir they have given two concerts featuring rarely heard choral works by the 17th century composer Jean Gilles which aroused considerable interest. Future engagements include a Vauxhall Gardens Entertainment at Finchcocks in Kent.