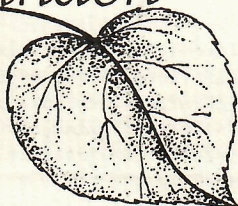


Linden



Baroque

Church of
St Clement Danes
Strand, London WC2

May 30 1998

conductor
Walter Reiter

TELEMANN Water Music Suite

BACH Motet 'Jesu Meine Freude' BWV 227

Ouverture (Grave, Allegro)- Sarabande (*sleeping Thetis*)-Bourree (*Thetis awakes*)- Loure (*amorous Neptune*)- Gavotte (*playful Naiads*)- Harliquinade (*sporty Tritons*)- Storm (*Aeolus*)- Minuet (*pleasant Zephyr*)- Gigue (*ebb and flow*)- Canarie (*jolly sailors*)

Précis: 1 *Jesus my joy* - 2 *Jesus will shield me* - 3 *I defy the jaws of death* - 4 *away with treasures & empty honours* - 5 *goodnight to sins, pride and pomp* - 6 *though I suffer scorn & derision, you are present in my pain, Jesus, my joy.*

Interval - wine & soft drinks served

There are no toilets in the church; the public toilets behind the church (eastern end) are open

FASCH Concerto for Chalumeau

soloist: Colin Lawson

A. SCARLATTI Dixit Dominus

soloists:

Jenny Hansell soprano,
David Gould alto,
Simon Birchall bass

Introduction (Largo) - Allegro - Largo - Allegro

Dixit Dominus - Virgam virtutis - Tecum
Principum - Juravit Dominus - Judicabit - De
torrente - Gloria

*The Lord said: sit thou at my right hand until I
make thine enemies thy footstool.*

Telemann (1681 - 1767), after abandoning his legal studies, travelled widely and thoroughly absorbed the music of many countries. He was considered the foremost German composer of his time and was thought daring and avant-garde in his synthesis of national styles - especially the French and Italian - and colourful instrumental effects. Telemann's *Water Music* was written in 1723 for the celebrations in Hamburg of the centenary of the city's Admiralty. This organization provided physical protection for Hamburg's important trade routes as well as controlling pilotage and marine insurance. The sea captains, civic dignitaries and merchants were entertained to a sumptuous banquet during which tonight's suite of character pieces was played. Afterwards a large choir and orchestra performed Telemann's splendid *Admiralty Music*, a wildly popular piece at the time.

The dance movements, as often in this type of occasional music, referred allegorically to figures from ancient mythology in the hope that by paying homage, good luck would be brought to the assembled audience. Thetis was the sea goddess, mother of Achilles. Neptune was lord of the sea, the Naiads were water nymphs, the good natured Triton was Neptune's son, Aeolus was lord of the winds and Zephyr was the gentle god of the west winds. The last two movements depict the ebb and flow of the tide - the vital force keeping open the navigational channels and city canals - and the rollicking sailors on whom the city's wealth depended.

Johann Sebastian Bach (1685 - 1750) wrote *Jesu, meine Freude*, like the other five motets, for a specific ceremonial occasion, possibly the memorial service in Leipzig for Johann Maria Kees in 1723. It is a setting of the hymn by Johann Franck based on verses from Romans VIII utilising a chorale tune by Crüger from 1653. The motets were the only part of Bach's enormous output to have been performed continuously from the time of his death. Their widespread popularity and publication owes much to Johann Fasch's son, Carl Friedrich Christian Fasch, who introduced them to the Berlin Sing-Akademie.

Johann Friedrich Fasch was born near Weimar in 1688. He studied in cosmopolitan Leipzig where he befriended Telemann and became acquainted with the music of Vivaldi and other prominent composers of the day. Later he travelled widely and took several minor jobs before settling finally in the court at Zerbst in Saxony in 1722, dying there 36 years later in 1758. Although unpublished during his life-time, his music became well-known across Europe and was widely praised, not least by CPE Bach. Much of his output is still lost in manuscripts yet to be unearthed in the dusty libraries of crumbling castles but it is known that he composed at least 16 masses, 4 operas and 12 cantata cycles as well as 90 instrumental suites and there are some 60 concertos in existence, mainly for wind instruments. Although long neglected, he is today becoming recognized as an interesting 'missing link' between the baroque world of Bach and the early classical- *galante* style, incorporating facets of each with a melodious and harmonically adventurous charm. Linden Baroque, after giving several first modern performances of his works, has recently completed a premiere recording of Fasch pieces - a *Missa Brevis*, Suite for 3 Oboes, Bassoon & Strings and a Concerto for Violin with Trumpets and Oboes - due for general release on the Meridian label later this year.

The Chalumeau was developed at the end of the 17th century by the Nuremberg maker Johann Denner, inventor of the closely related clarinet which eventually subsumed it. That heard tonight is the smallest of the family of four. It continued life as a provider of pastoral colour in Viennese opera, including Gluck's *Alceste*, and in *galant* chamber music.

Alessandro Scarlatti (1660 - 1725), father of Domenico, was the foremost opera composer of his day, founding the great Neapolitan school. He moved between Naples and Rome several times and it was during his church appointments in Rome that he wrote most of his religious music. This setting of the Vesper Psalm, Dixit Dominus, probably written around 1705, is one of three surviving, this one unearthed in 1970 in the Verdi Conservatory Library in Milan. It is probable that it was this version that Handel, himself in Rome at the time, used as the model for his famous Dixit Dominus.

O R C H E S T R A

Violin 1	Catherine Martin (leader), Ilana Cravitz, Kati Debreczeni, Barbara Grant, Alan Selwyn	Violin 2	Lada Magdalenic, Simon Hill, Janine Swan, Ken Fudge, Linda McDonald
Viola	Peter Trevelyan, Kay Dixon, Wendy Kelly	Cello	Joanna Levine, Kathy Currie Parnell Beesley
D.Bass	Anita Bailey	Harpsichord/ Organ	David Hansell
Oboes/ Recorders	Jean McCreery, Ann Allen	Bassoon	Mathew Dart

*We are extremely grateful to Simon Hill for the provision of the Organ and
David Hansell for the Harpsichord*

C H O I R

Soprano	Kathy Avdiev Sue Benson	Antonia Donnelly Jan Elson	Jenny Hansell Faye Newton	Louise Williams Jenny Wilson Claire Yates
Alto	Jill Caudle	Kate Chapman	Peter Hellyer	Carolyn Jones
Tenor	Christopher Benson	Ian Hensman	Ian Ring	Matthew Rayner Nick Smith
Bass	Paul Bodiam	Robin Daniel	John Gerard Hodgson	Richard Shillitto John Thackray

Soloists highlighted

★ *The next Linden concert is July 11th 7.30pm St John's
Wood Church (next to the round-about by Lord's cricket ground).
The programme will comprise Italian and French Concertos for
Viola d'Amore, Hurdy-Gurdy, Recorder, a Vivaldi Cantata
and a Corelli Concerto Grosso.*

Walter Reiter was born in England and after studying at the Royal Academy and later with Ramy Shevelov in Israel and Sandor Vegh in Germany, he joined The Menuhin Festival Orchestra. Since 1989 he has led the second violins of Trevor Pinnock's The English Concert and appears often as soloist. He has worked with many renowned baroque groups in Europe including The Hanover Band, The Sixteen, Gabrieli Consort, The King's Consort and has led Les Arts Florissants, Il Orchestra Barocca Italiana and Ensemble Baroque de Limoges. He has broadcast solo recitals and recorded works by Leclair and Mondonville and Vivaldi. He teaches in Israel, London, Rome and Canada and conducts the Kashtaniot Chamber Orchestra in Israel.

Colin Lawson has played principal clarinet with most of Britain's leading period orchestras, regularly appearing as soloist in London's major concert halls and international venues such as New York's Lincoln Centre and Carnegie Halls. His wide-ranging discography includes much chamber music and concertos by Fasch, Hook, Mahon, Mozart, Spohr, Telemann, Vivaldi and Weber. Among his many publications is the definitive book on the chalumeau published in 1981. He is currently Professor of Performance Studies at Goldsmith's College, University of London.

Linden Baroque Orchestra was formed in 1982 by a group of early music enthusiasts in the front room of a house in Linden Gardens, Chiswick. Unusually -and uniquely anywhere at that time- it combined the talents of amateurs, students and young professionals, many of whom later moved on to prominent careers in the early music field. From the beginning the musical director was the well-known baroque oboist and conductor Paul Goodwin who conducted the acclaimed staged version of the St. Matthew Passion on television and film and is now developing his conducting career. Last year Walter Reiter became Musical Director and Paul Goodwin the Honorary President. The orchestra has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur) and has a reputation for playing unusual music, sometimes in unusual attire. All the instruments are either original 18th century or faithful modern copies (some made by members of the orchestra themselves) played at 'baroque pitch' (A=415Hz) and using performing techniques and practices of that time. Many concerts are given with the acclaimed **Linden Baroque Choir**, a small group formed to combine with the orchestra in an appropriate style. Together they gave first complete performances in this country of music by Jean Gilles and the modern premiere of Fasch's Missa Brevis in Bflat.

Linden Baroque is supported in 1998 by a National Lottery Grant under the Arts for Everyone Express scheme.

Linden Baroque is a Member of The National Federation of Music Societies and is a Registered Charity No. 1014921.

We are always seeking sponsorship for specific projects. If you are interested in adopting your own Baroque orchestra or for any other information about Linden Baroque please telephone 0171 586 0553.

If you have enjoyed this concert and wish to receive information about future Linden Baroque events, please fill in the enclosed form to be included on our free mailing list.

Programme by A.Selwyn