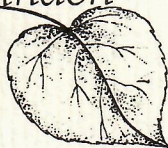


Linden



Baroque

St John's Wood Church  
NW8

July 11th 1998

conductor **Walter Reiter**

**VIVALDI Recorder  
Concerto "La Notte"**

soloist: Sue Klein

Largo - Presto (*Fantasm*) - Largo -  
Presto - Largo (*Il sonno*) - Allegro

**VIVALDI Concerto for  
Viola d'Amore Dmin**

soloist:

Katherine McGillivray

Allegro - Largo - Allegro

**HANDEL**

**Sileti Venti**

soloist:

Linda Perillo

1 *Sileti Venti* (Be silent you winds because my soul is resting in sweetness) 2 *Dulcis amor*..(Sweetest love, dear Jesus. If you strike me there are no injuries because I live totally in you.) 3 *O fortunata anima*...(O blessed soul, o most fortunate joy). 4 *Dote certa*...(Give garlands..may your honour crown me. Let the winds arise and the blessed spirits breath resplendant breezes). 5 *Alleluia*

**Interval - wine & soft drinks served**

**VIVALDI Violin  
Concerto "Il Cucu"**

soloist: Catherine Martin

Allegro - Largo - Presto

**CORETTE Concerto  
for Hurdy-Gurdy**

soloist: Clare Salaman

Allegro - Adagio- Presto

**TELEMANN Suite for  
3 oboes, bassoons and  
strings Gmin**

Ouverture (*Grave, Allegro*) - Rondeau (*Gayment*) - Les Irresoluts (*Andante*) - Les Capricieuses (*Moderato*) - Loure - Gasconnade - Menuet 1 & 11



Welcome to all our friends and to newcomers among you for this Linden Baroque concert. The programme is a mixed bag of unusual concertos, a beautiful Handel cantata and a lively Telemann Suite. The Handel Concerto Grosso as advertised will not be played due to circumstances beyond our control (he never got round to writing it!) but it's place in the nest has been taken by a cuckoo courtesy of Vivaldi.

Vivaldi (1678 - 1741) Vivaldi boasted he could write a concerto in all its parts faster than a copyist could write it out and his output of over 400 concertos for players of all shapes, sizes and combinations of instruments supports this claim. Many were written for one of Venice's orphanages, the Ospedale della Pietà where 'the Red Priest' was employed on and off throughout his musical career. At this famous tourist attraction, orphan girls, force-fed Vivaldi and other music performed - coyly behind screens - wonderful feats of virtuosity on all manner of instruments.

The Viola d'Amore - the "love viol", so named on account of it's sweet sound, is unique among the violins - it is more violin than viol - in having sympathetic resonating strings under the finger board. Probably due to it's soft sound there has been little music written for it; most notable is Bach's use in the St John Passion. More recently it has popped up in works by Prokofiev, Strauss and Hindemith.

George Frederick Handel (1685 - 1759) is the only baroque composer to have his music performed continuously up to the present day. It is a scandal that Britain's greatest composer - by naturalisation - is having his house in Brook Street, Mayfair turned into a clothing boutique, having last month narrowly failed in its attempt to gain sufficient funds to turn it into a museum (letters please to Chris Smith at the department of glam and sham). In 1706 he travelled to Italy to study the latest musical fashions, especially opera, and came into contact with all the major composers of the time, including Vivaldi. *Sileti Venti*, written in the form of an Italian motet around 1724 in London was probably created for one of his Italian Opera Company singers for which he was producing his hugely popular glittering music in the London of the 1720s and 30s. Much of the music is reworked from other of his pieces.

Michel Corrette (1709-95) was one of Paris's livelier characters. As well as teaching and writing various treatises - including a manual for hurdy-gurdy players - , he wrote church music and wrote and arranged much light music in the popular styles of the time and delighted in pieces for odd instruments such as tonight's concerto.

Although the origins of the Hurdy-Gurdy are unknown, it probably dates from around the 10th century in Europe judging from carvings and illustrations from that time. It was widely used in village church music and in dances but in the 18th century gained popularity amongst the aristocracy who took pleasure in strolling around their gardens dressed in peasant costumes and having lavish picnics for which entertainments with a bucolic flavour were laid on. Much music was written at this time for the hurdy-gurdy and the musette (a civilised bagpipes) creating colourful, though admittedly vague, representations of the rustic, sufficiently tamed for the refined tastes and sensibilities of the 18th century French nobility.

Georg Philipp Telemann's family disapproved of his precocious musical interests and like his friend Handel's, insisted upon him studying law. Whilst at Leipzig away from his mother's watchful eye gained a commission from the mayor to compose a cantata for every other Sunday at the Thomaskirche (later Bach's church), formed an orchestra to perform regular concerts of his and other contemporary music and became director of the



Leipzig Opera. Soon after, though, he left for appointments in other prominent cities. 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 in the latter was greatly influenced by Vivaldi) - and in his colourful instrumental effects. The 'French' suite we play tonight, one of around 1,000 suites he wrote. By the eighteenth century the *Suite* had developed from the instrumental models of the preceding two centuries to become a collection of stylised dances preceded by a rather formal overture which focussed the audience's attention (stopped them chattering) for the characteristic movements to follow. It was an especially popular form in France where it was associated with the spectacular ballets and operas of the court of Louis XIV.

## O R C H E S T R A

<b>Violin 1</b>	<b>Catherine Martin (leader),</b> Ilana Cravitz, Shelley Wilkinson , Nicola Hayston , Alan Selwyn, John Lander	<b>Violin 2</b>	Clare Salaman , Liz Kenna, Barbara Grant Linda McDonald, Janine Swan
<b>Viola</b>	Peter Trevelyan, Katherine McGillivray	<b>Cello</b>	Joanna Levine, Valerie Cullen
<b>D.Bass</b>	TBA	<b>Harpsichord/ Organ</b>	John Shea
<b>Oboes</b>	Simon Galton Jean McCreery, Mike Brain	<b>Bassoon</b>	Mathew Dart Maggie Bruce

*We are extremely grateful to Nick Jackman for the provision of the Harpsichord and to Linda McDonald for schlepping it.*

**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. 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's** first CD of music by orchestral and choral music by Fasch will be released on the Meridian label later this year.

**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.

**Sue Klein** studied recorder at Guildhall School of Music after leaving Exeter University and later with Peter Holfftag and has played in masterclasses with Kees Bocke, Walter van Hauwe and Jeanette van Wingarden. She has performed widely in the UK and Europe as soloist and with many well-known groups and is well known as a teacher.

**Linda Perillo** studied in her native Canada, England and France, appearing as soloist with many of Canada's leading orchestras and with North American period instrument groups such as Tafelmusic and the Philharmonia Baroque Orchestra in San Francisco. In Europe she has worked with La Grande Ecurie and La Chapelle Royale, with whom she recorded motets by Delalande for Harmonia Mundi. With the English Concert she has frequently appeared as soloist and has recorded Purcell's King Arthur. She performs regularly with the Gabrieli Consort. She also performs contemporary music and has sung throughout the world from Argentina to Finland (via St John's Wood).

**Catherine Martin** read music at Oxford (St Annes's College) and later the Guildhall School of music and Drama where she studied with David Tenako and Michaela Comberti. She plays with many of the leading period instrument orchestras such as the English Concert and has recorded chamber music for EMI and a violin concerto by Fasch with Linden Baroque.

**Katherine McGillivray** was born in Paisley where she began playing the violin at the age of four. She studied at the Royal Scottish Academy and the Royal Academy of Music and after playing with the Britten Pears Baroque Orchestra and the European Union Baroque Orchestra has developed a busy career in the baroque music field playing viola with groups such as Sonnerie, the Purcell Quartet, Amsterdam Baroque Orchestra, the Kings Consort and her own chamber group Ensemble Galant.

**Clare Salaman** studied music at Oxford and later at the Royal College of Music and the Guildhall and since then has played and recorded with many prominent groups and has led the European Union Baroque Orchestra, Florilegium and Kontrabande. She has toured with the group Second Stride playing accordion and hurdy-gurdy and has led workshops in the UK and East Africa and is string tutor on the Early Music Wales course.



*The next Linden concert is*

*November 7th at The Church of the Holy Trinity, Sloane Square).*

*-a performance of the great Bach B minor Mass*

For information about Linden Baroque please telephone 0171 586 0553.

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.