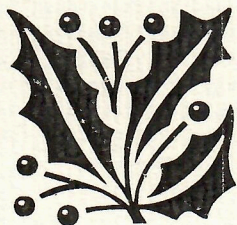


Linden Baroque Orchestra, Choir & Soloists



conductor Peter Holman

*welcome you to
a concert of*

Christmas Music from Georgian England

Church of St Paul's, Covent Garden December 5th 1999

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Water Music Suite D major George Frederick Handel
Overture, Hornpipe, Minuet, Lentement, Bourée

Christmas Concerto Op 3 No 4 Peter Hellendaal
Grave, Alla Breve, Affetuoso, Presto, Pastorale

Anthem on the Peace George Frederick Handel

1. *How beautiful are the feet of them that bringeth good tidings of peace, tidings of salvation, that say unto Zion, thy God reigneth. Break forth into joy.*
2. *Glory and worship* are before him. Power and honour are in his sanctuary.
3. *The Lord had given strength* unto his people and hath given his people the blessing of peace.
4. *Blessing and glory*, power and honour be unto God for ever and ever. Amen.

** interval 20min – wine & soft drinks served behind you **

Symphony No 4 G minor Thomas Arne
Moderato, Larghetto, Vivace

Concerto for Two Flutes Op 3 No 10 Michael Festing
Largo, Allegro, Largo, Presto
Soloists: Andrew Crawford & Nicholas Jackman

Continued over..

There Were Shepherds Abiding in the Fields Thomas Jarman

Orchestration by Dr Peter Holman

There were shepherds in the fields keeping watch over their flock by night. And lo, the Angel of the Lord came upon them, And the glory of the Lord shone round about them, And they were sore afraid. And the Angel said unto them, "Fear not, for behold, I bring you glad tidings of great joy, which shall be to all people, For unto you is born this day in the city of David a saviour which is Christ the Lord". And suddenly there was with the Angel a multitude of the Heavenly Host, Praising God and saying, "Glory to God in the highest and peace on Earth and goodwill to men".

While Shepherds Watch Their Flocks John Foster

1. *While Shepherds watched their flocks by night*, all seated on the ground, The Angel of the Lord came down and glory shone around. 2. "Fear not", said he (for mighty dread had seized their troubled mind), "Glad tidings of great joy I bring to you and all mankind". 3. "To you in David's town this day is born of David's line, A Saviour who is Christ the Lord and this shall be the sign": 4. "The heavenly Babe you there shall find to human view displayed, All meanly wrapped in swaddling bands And in a manger laid". 5. Thus spake the Seraph and forthwith Appeared a shining throng Of Angels praising God, who thus Addressed their joyful song: 6. "All glory be to God on high, And on the earth be peace; Goodwill henceforth from heaven to men Begin and never cease"



George Frederick Handel (1685 - 1759) is the only baroque composer to have had the honour of having had his music performed continuously from his time to the present day. From his native Germany he travelled as a young man to Italy to study the latest musical fashion and when he first visited London in 1710, was bursting with the Italian melody and invention with which he captivated London's musical public, most notably through his operas. He returned a couple of years later and spent the rest of his life at the centre of London's social, musical and gastronomic life. His *Water Music* was written for a famous picnic on the Thames for George 1 with the large band of musicians deployed in barges, the festivities continuing into the small hours. Handel was highly prolific as a composer and had an entirely reasonable commercial view of music production - given the lack of recording, much music only had a brief and specific life. Thus many of his pieces (and those of other composers) are to be found recycled in several of his works. Such is the case with tonight's Anthem composed in celebration of the Peace Treaty of Aachen. Here we find three familiar choruses adapted from *Messiah* and material in the opening taken from his anthem *As Pants the Hart*.

Pieter (later Peter) **Hellendaal** (1721-1799) was born in Rotterdam. He played the organ, composed and studied the violin with the famous Tartini but never really gained a foothold in Dutch musical life so came to England in 1751 to try his luck. He was considered in London "among the best Hands in Town" upon the violin but looked for a permanent position which he found at Pembroke Hall Chapel, Cambridge and in Kings Lynn. Tonight's concerto grosso, one of a set of "Six Grand Concerto's for Violins etc in Eight Parts" is clearly modelled on the popular Christmas Concerto by Corelli, both making use of a pastorella imitating the effects of the musette - a type of rustic bagpipes.

Thomas Arne (1710 - 1778) was born comfortably into a family of upholsterers. He is considered the most significant genuinely English composer of the 18th century. Until rheumatism crippled his bowing arm he was a notable violinist having been taught by Festing whom he met after gatecrashing the Italian Opera disguised in borrowed servant's livery. His enthusiasm for the stage led him to write a considerable amount of theatrical music, operas, masques, songs and incidental music for the theatre. For twenty years he was the leading composer of music for the pleasure gardens, particularly Vauxhall, Ranelagh and Marylebone. A 19th century writer (quoted, sadly anonymously, in *Groves*) characterised his music as having "*a natural ease and elegance, a flow of melody which stole the senses and a fullness and variety of harmony which satisfied without surprise by any new, affected or extraneous modulation.....He had neither the vigour of Purcell, nor the grandeur, simplicity and magnificence of Handel; he apparently aimed at pleasing, and he has fully succeeded*". To those qualities, tonight's symphony, of which he wrote two sets, adds a certain amount of cutting edge 'Sturm und Drang' (the early romantic 'storm and stress' style) excitement in the manner of C P E Bach.

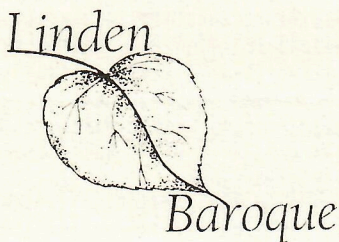
Dr Arne is buried in this church and you will find a memorial tablet on the left hand wall as you face the altar.

Michael Festing (d 1752) was influential in London primarily as a virtuoso violinist. He was taught by Geminiani and in turn was teacher to the young Thomas Arne. He became Master of the King's Musick in 1735 and directed the orchestra at the Italian Opera House in Covent Garden. He wrote much music for amateur chamber musicians and also for London's pleasure gardens and became director of the music at Ranelagh. He also wrote many concerti grossi, sonatas and concertos, and tonight's is typical of his elegant and civilised style. Incidentally, the only wind instrument considered decent enough for a gentleman to play at the time was the flute; instruments with reeds such as the oboe were far too uncouth and were played by paid hands and peasants as is still largely the case.

The two sheep-inspired baa-roque ewe-ltide carols are representative of countless hymn and psalm arrangements heard in Protestant churches in the late 17th to early 19th centuries as local amateur choirs organised themselves to take over from congregational singing until they were banished by the reforms of the 19th century. The choirs were often joined by assortments of instruments and the musical treatments became grander in aspiration in the style of oratorios by Handel and his ilk

Thomas Jarman was from Clapstone, Northumberland.

John Foster was a native of Sheffield and his arrangement of *While Shepherds Watched* can still be heard sung in pubs in Yorkshire today.



★ ★ The Players and Singers of Linden Baroque wish you a ★ ★
 ★ ★ Very Happy Christmas and a thoroughly splendid New Year! ★ ★

O R C H E S T R A

Violins 1 - Judy Tarling (leader), Wiebke Thornahlen, Barbara Grant, Alan Selwyn, Shula Klenerman

Violins 2 - Ilana Cravitz, Jocelyn Slocombe, Michael Jenner, Zenavia Edwards, Janine Swan

Violas - Kate Allott, Peter Trevelyan, Kay Dixon

Bass - Antonia Bakewell

Oboes - Simon Galton, Jean McCreery

Flutes - Andrew Crawford, Nicholas Jackman

Trumpets - Peter Reid, Richard Thomas

Cellos - Louise Holman, Valerie Cullen

Organ / Harpsichord - John Shea

Bassoons - Sally Holman, Mathew Dart

Horns - Dean Foley, Anika Scott

Timpani - Simon Williams

C H O I R

Sopranos - Antonia Donnelly, Jan Elson, Julia Raeburn, Sue Ramsey, Danielle Toyer, Clare Yeats

Altos - Sue Benson, Kate Chapman, Margaret McQuaile, Katie Meiklejohn

Tenors - Christopher Benson, David Harris, Matthew Rainer

Basses - Robin Daniel, John Gerard Hodgson, Richard Shillito, Edmund White, Hugh White, Lawrence White

*Soloists in bold type

Dr Peter Holman studied at King's College, London with Thurston Dart and founded the pioneering early music group *Ars Nova* whilst still a student. He is now director of *The Parley of Instruments*, the choir *Psalmody*, *Opera Restor'd* and *Seicento* and is a leading figure in the musical life of East Anglia directing both Essex Baroque and the Suffolk Villages Festival. He was joint artistic director of the 1995 Boston (USA) Early Music Festival and has taught widely throughout the world. He is Reader in Historical Musicology at Leeds University and is a regular lecturer and broadcaster. He writes extensively and is author of the prize-winning book *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford 1993), an acclaimed study of Purcell's music (Oxford 1994) and a book in the Cambridge Music Handbook series on Dowland's *Lachrimae* (Cambridge 1999).

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 for a 'period instrument' orchestra - it combined the talents of amateurs, students and young professionals, many of whom later moved on to prominent careers in the early music field. Paul Goodwin, the well-known baroque oboist and conductor, was musical director until Walter Reiter took over in 1996.

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 wide-ranging repertoire ranging from the familiar to the unheard.

Many concerts are given with the **Linden Baroque Choir**, formed in 1993 to combine with the orchestra in an appropriate style. Together they gave first complete performances in this country of music by Jean Gilles.

For information about Linden Baroque please tel 0171 586 0553.

Linden Baroque is a Member of The National Federation of Music Societies and is a
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