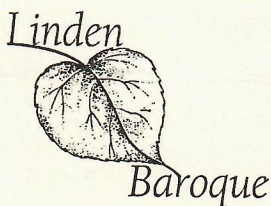


Linden Baroque Orchestra & Choir

Conductor: Elinor Corp

welcome you to:

A Programme of Baroque Music in support of
Pinewood Thames Valley Hospice
St Mary's Church, Winkfield, Windsor. Saturday July 3rd 1999



Programme:

Handel Arrival of the Queen of Sheba

Handel Concerto Grosso op 3 no 4 for oboes & strings
Adagio, Allegro, Adagio - Andante - Allegro - Allegro

Vivaldi Recorder Concerto "La Notte"
Largo - Presto (*Fantasmia*) - Largo - Presto - Largo (*Il sonno*) - Allegro
Soloist: Sue Klein

Vivaldi Beatus Vir

Interval

Albinoni Concerto for 2 Oboes and Strings op 9 no 3 in F
Allegro-Adagio-Allegro
Soloists: Simon Galton & Ena Burgess

Vivaldi Gloria in D Major

1 Gloria in excelsis 2 Et in terra pax 3 Laudamus te 4 Gatas agimus tibi
5 Propter magnam gloriam 6 Domine Deus 7 Domine Fili unigenite
8 Domine Deus, Agnus Dei 9 Qui tollis 10 Qui sedes
11 Quoniam tu solus Sanctus 12 Cum Sancto Spiritu

George Frederick Handel (1685 - 1759) is the only baroque composer to have his music performed continuously up to the present day. 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. He first came to London in 1710 and returned a couple of years later to spend the rest of his life here enlivening our musical heritage with a wealth of wonderful chamber music, wildly successful operas only recently being commonly revived, orchestral works of all sorts, oratorios and religious works. Despite his German origins and notorious torture of our language, we claim him happily as our greatest composer.

The Arrival of the Queen of Sheba started life in another work but Handel was never one to let a good piece rest and he used it again as the overture to Act 111 of his oratorio *Soloman*.

Whilst in Rome, Handel played with and heard the latest compositions by the fashionable Corelli including his brilliant Concerti Grossi. The Concerto Grosso pits small groups of soloists against the full *-ripieno* - band to ensure great contrasts of colour and texture. Bach's *Brandenburg Concertos* are the apotheosis of this type and here we must apologise for the alterations to the advertised programme due to wishing to finish the concert before tomorrow. We hope you will not miss the Bach too much and will enjoy one of Mr Handel's contributions to the form.

Antonio Vivaldi (1678 - 1741) boasted he could write a concerto in all its parts faster than a copyist could write it out and his output of over 500 concertos for 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' (so called for his dramatic red hair) was employed on and off throughout his musical career. At this famous tourist attraction, orphan girls, forced new compositions by Vivaldi and others, performed - coyly behind screens - wonderful feats of virtuosity on all manner of instruments.



Tonight's concerto shares with Vivaldi's famous concertos, *The Four Seasons*, the musical depiction of a scene, this time the night (*La Notte*), possibly following a heavy meat dinner. After an eerie nocturnal opening, our slumbers are interrupted by a posse of unruly ghosts (*Fantasma*). Two rather more abstract movements follow, first a shallow drowsiness and then a bout of severe wind and indigestion, before we find a familiar Vivaldi sleepy movement (*Il sonno*) with muted strings which is based on the drunken slumbers in *Autumn* from *The Four Seasons*. The ghosts come back for the last movement to complete a restless night.

Vivaldi's music is now as popular as it was in his lifetime throughout Europe. Even Bach was a great admirer, transcribing several of his works for other instruments. Vivaldi's music was all but forgotten until the late 1920s when some volumes containing several hundred of his collected concerti were unearthed in an Italian monastery and

later another large collection in the possession of the descendants of an 18th century Genoese nobleman. In the last twenty years early music performance practice, throwing off the weightier 19th century shackles, has shown just how original, exciting and lyrical his music can be.

Vivaldi also wrote a great deal of sacred vocal music, much of it delightfully fresh and melodious, often imbued with the drama he brought to the many operas he completed. This setting of *Beatus Vir* is one of two he wrote as part of the Vespers – (evensong)-service.

The Gloria was most likely written for the girls at the Pietà and comes in two versions. Tonight's, RV 589, is the more familiar and is a delightful work full of contrast and colour.

Tomaso Albinoni (1671 – 1750) is best known as the composer of something someone else wrote, his *Adagio* being a concoction by the Victorian, Giazzotto. Like Vivaldi a Venetian, Albinoni wrote prolifically in the popular melodic style; around eighty operas, cart-loads of concertos (he is a particular favourite of baroque oboists; he is often credited as being the first Italian composer of concertos for this instrument) and sackfuls of sonatas. He started off as a wealthy dilettante but later had to earn his crust as a musician following a ruinous lawsuit by a creditor of the family paper business.

Our Instruments : If this is your first 'period instrument' concert, you will notice the sound of the instruments is very different from a modern orchestra. We play at a lower pitch than is currently used (A = 415 Hz instead of 440) and the string instruments are thus under less tension than is normal nowadays. This means the sound is not so powerful and brilliant; it has a softer, thinner and more subtly variable quality and, of course, we play on gut strings (wound sheep intestines, nothing to do with cats, we assure you). It is more intimate and travels less than we are used to with the metal strung, high tension modern set-ups. The string instruments of today are themselves little altered from the original designs of the 16th century; the slight changes that have occurred are simply to strengthen the instruments to support the higher tensions to create the bigger sounds demanded by the 19th century composers and larger concert-halls. The older style bows we use curve upwards and are much lighter and springier than the 'modern' early 19th century pattern. The modern bow allows a more sustained and powerful sound, whereas ours' allow more subtlety and variation of sound and a quicker articulation, more suited to the largely dance-based music of the 17th and 18th centuries.

The woodwind instruments are more obviously different, closer to their rural ancestors. They have very few keys and so look a lot simpler; many of the notes have to be produced by the players using various techniques and the reeds of the oboes and bassoon are rather different. As a result they are a lot more difficult to play and tend to be quite temperamental but the gain is a more interestingly varied, softer and more vocal sound, more sympathetic to the music written for them.

Some of the woodwind instruments are made by the players themselves and the string instruments are a mixture of 18th century originals and modern copies.

The choir use only authentic original vocal cords.

C H O I R

Sopranos - Hilary Davies, Antonia Donnelly, Danielle Toyer,
Julia Raeburn, Clare Yeats

Altos - Sue Benson, Kate Chapman, Margaret McQuaile, Sally Shillito

Tenors - Andrew Johnson, Martin Toyer, Peter Burton

Basses - Christopher Benson, Robert Gullifer, David Harris, Richard Shillito,

*Soloists in heavy type.

ORCHESTRA

Violins 1st - Theresa Caudle (leader), Jocelyn Slocombe, Alan Selwyn, Marcia Skimms

Violins 2nd - Wiebke Thornählen, Janine Swan, Felicity Carlick, Barbara Grant

Violas - Kate Allott, Kay Dixon, Adrian Doran

Cellos - Valerie Cullen, Ellie Noonan **Bass** - Ros Lillywhite

Organ/Harpsichord - Andrew Welch

Oboes - Simon Galton, Ena Burgess **Bassoon** - Mathew Dart

Elinor Corp was born in Blackheath and was a music scholar at the King's School, Canterbury. She graduated from Bristol University where she was principal conductor of the Operatic Society. Recent projects have included *Cavalleria rusticana* and *Pagliacci* fro Guildford Opera Company, *Rita* by Donizetti for Minotaur Music Theatre, Rachmaninov's *Second Piano Concerto* with John Lill and Strauss *Four Last Songs* with Jeanne Kendrick and Exeter University Symphony Orchestra and Blow's *Venus and Adonis* for City University Chamber Choir and Orchestra. She has been Music Director of Goldsmiths Youth Orchestra since 1994 and in 1997 conducted them at the Edinburgh Festival. Recently they premiered Gordon Clarke's music for *Everyman*, the medieval mystery play, at the Royal Naval College Chapel, Greenwich. She has also conducted several Gilbert and Sullivan operettas for the Centenary Company in Blackheath. This is her first concert with Linden Baroque.

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.

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 still -and uniquely anywhere at that time for a 'period instrument' orchestra - it combines the talents of amateurs, students and young professionals, many of whom have 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, a leading baroque violinist, 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 musical style. Together they gave first complete performances in this country of music by Jean Gilles and J F Fasch.

Future concerts: November 13th London a collection of baroque concerti

December 5th (Sunday) Holy Trinity Church, Sloane Square, London. A Baroque

Christmas Concert conducted by Peter Holman April 15th London Bach Easter Oratorio

Watch out for Linden Baroque's CD
of choral and orchestral music by J F Fasch, due to be released
later in 1999 on the Meridian label
at a record shop near you!

Linden Baroque was supported in 1998/9 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.

For information about Linden Baroque please tel 0171 586 0553. If you wish to be included on our free mailing list, please complete the enclosed form and place it in the box near the exit.