

Linden Baroque Choir

Conductor David Ward

Saturday September 30th 2000 8pm

Gabrieli

Iubilate Deo

Bach

Komm, Jesu, Komm

Monteverdi

Laudate Pueri

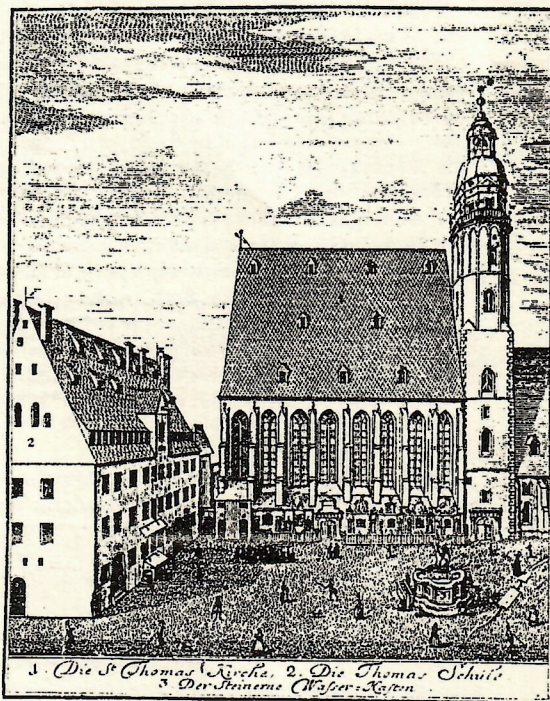
Bach

Fürchte dich nicht

-INTERVAL -

Schütz

Musicalische Exequien



St Paul's Church Covent Garden

London WC2

Tickets £8 (£6 concessions) at the door

Wine & soft drinks served during interval at back of church (donation welcome)

Welcome to tonight's concert of wonderful late renaissance and baroque choral works, works by great innovators in musical history in which a progression of style, form and expression can be followed.

Giovanni Gabrieli (1553 – 1612) Though very much a renaissance composer, was also an innovator – he is, for instance, credited as the first composer who specified dynamics (in the famous *Sonata pian e forte*) and also incorporated some of the newer ideas of Monteverdi. He was renowned throughout Europe as a teacher and his most famous pupil was Schütz.

The Motet, in its mature 16th century form, is a sort of church madrigal, a freely moving, highly expressive unaccompanied choral piece, usually not very long and involving complex contrapuntal writing. **J S Bach** (1685 – 1750) composed his six Motets some time between 1723 and 1730 after his move to Leipzig, the city where many of his finest choral compositions including the St John Passion were created (a view of his church, the Thomaskirche, is on the front of this programme). The Motets were the only works of Bach to have been performed continuously to this day, most of his music having become forgotten until the 20th century. Bach's Motets came at the end of a long Protestant tradition of polyphonic motets which was gradually being supplanted by the more flexible and immediately expressive, at times quasi-operatic, sacred cantata, of which Bach wrote hundreds. Bach's motets, the peak achievements in the post-Renaissance history of the form, were written *a capella*, a term which in Baroque parlance correctly includes the possibility of accompaniment by doubling instruments, thought by many to have been intended by Bach to support the voices in the challenging vocal writing. For this concert the orchestra has been given the night off as is usual with these Motets today.

Claudio Monteverdi (1567 – 1643), a Cremonese by birth, was one of the most progressive of composers, taking vocal writing to new heights of expression, most famously in his madrigal collections and in his operas, some of the very earliest of that form. The freedom of writing and his musical response to words puts him at the start of the early baroque era. He succeeded Gabrieli on his death at San Marco, Venice in 1613.

Heinrich Schütz (1585 – 1672) was *Kapellmeister* at the court of Dresden for nearly fifty years. A great deal of his highly expressive music has been lost but there are around 500 works, to mostly Lutheran texts, surviving. He came from a family of innkeepers and one of the guests, noticing his talent, plucked him away for a musical education which began in Kassel and from there, via Hesse, he was sent to study with Gabrieli in Venice. After his teacher's death he returned to bring a richness and boldness of expression and a flexibility of form and style to German music. After writing the first German opera, *Dafne* (now lost), he visited Monteverdi in Venice in 1627 and learned from him the newly emerging recitative style. *Musicalische Exequien* was published in 1635 in Dresden. It is a German Requiem for Prince Heinrich Posthumus of Reuss and is in three sections, written for 6 voices and continuo.

Chorus

Sopranos: Antonia Donnelly, Barbara Downie, Jan Elson, Clare Galton,
Elizabeth Limb, Danielle Toyer, Jennifer Wilson, Clare Yeats

Altos: Thérèse Bennett, Kate Chapman, Jill Caudle, Peter Hellyer,
Sue Benson, Sue Thackray

Tenors: Charles Aitken, Christopher Benson, Tristram Clucas,
Michael Frost, Martin Hurst

Basses: Stephen Cooper, John Gerard Hodgson, Cedric Lee,
Richard Shillito, Edmund White

Instrumentalists:

Organ: Martin Toyer **Cello:** Valerie Cullen **Bass:** Sarah Grosser

We wish to thank Simon Hill for providing the organ

David Ward was born in Sheffield and after Cambridge studied at The Royal College of Music where his piano teachers included Cyril Smith and Katharina Wolpe. He also studied in Paris under the legendary Nadia Boulanger. He is a well known interpreter of Mozart's music; his performances and recordings have won high praise for their clarity and sensitivity. He has played in London's major concert halls and all over Britain and Europe, America, South Africa, Australia and New Zealand. His particular interest and affection for the music of Mozart, Haydn and other composers of classical period have led him to explore the instruments of the time; as well as copies of two Viennese fortepianos (fore-runners of today's pianofortes), his harpsichord and clavichord often accompany him on his musical travels.

He is well known for devising and presenting programmes of words and music using composers' letters and contemporary accounts as well as an unusual recital combining Mozart and Shakespeare, "The Marriage of True Minds".

As a conductor, David directed his own orchestra, "La Spiritata", for many years and worked with the New Sadler's Wells Opera Company and last year with The Opera School Wales (*Così fan Tutti*). He is currently assistant Conductor for Opera Box directing a touring production of *Don Giovanni*.

David teaches at The Royal College of Music and at the Birmingham Conservatoire.

Linden Baroque Choir was 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. **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.



Linden Baroque's newly released CD of music by JF Fasch will be on sale during the interval and at the end of the concert at a special price of £10, a saving of at around £4 on shop prices. It contains lovely music in exciting performances and features pieces given modern premieres by Linden Baroque.

Future Concerts:

❖ November 26th (Sunday) 7.30pm in this church ❖

Conductor Catherine McIntosh

Purcell Masque from Dioclesian, Bell Anthem, Rebel Les Elements

❖ December 16th St Luke's Chelsea ❖

Conductor David Ward

Handel Messiah

❖ February 24th in this church ❖

Conductor Walter Reiter Soloist James Bowman

❖ If you have enjoyed this concert and wish to receive ❖
free information about future concerts, please fill in the
enclosed form and leave at the exit

For information about Linden Baroque tel 0207 586 0553,
e-mail selwyn@willowtree.u-net.com Linden Baroque is a member of National
Federation of Music Societies & is a Registered Charity No. 1014921.