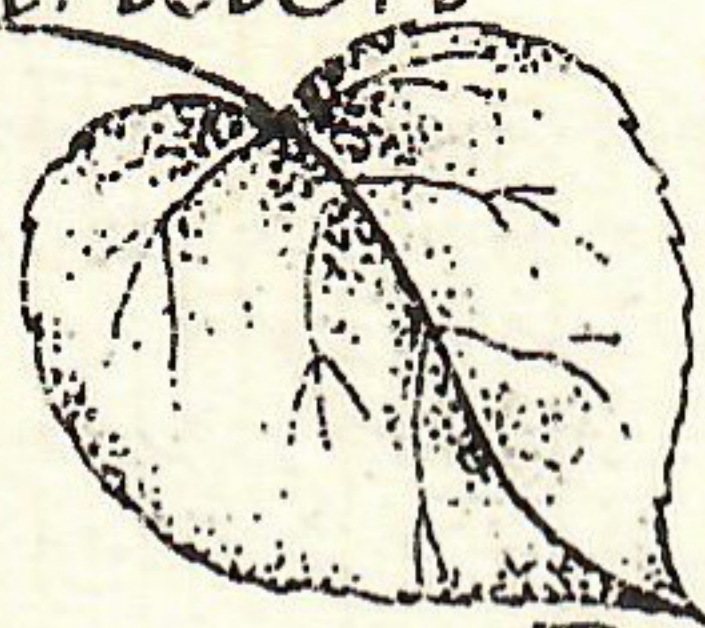


Linden



Baroque

Sunday 14th October 2001

Hampstead Town Hall

London NW3

conductor Walter Reiter

Mozart

Symphony No 1 E flat Maj K16 *Allegro - Adagio - Presto*

Flute concerto in G K313 *Allegro Maestoso - Adagio ma non troppo - Rondo*
Andrew Crawford classical flute

Concert aria K505: "*Ch'io mi scordi di te*"
Linda Perillo soprano

----- Interval -----

Wine and soft drinks served : donation welcome!

Horn Quintet Eb K 407 *Allegro - Andante - Allegro*

Piano concerto F maj K 413 *Allegro - Adagio - Rondo*
Steven Devine fortepiano

Ch'io mi scordi di te? (I forget thee?)

Ch'io mi scordi di te? Che a lui mi doni Puoi consigliarmi? E puoi voler che in vita... Ah no.
Sarebbe il viver mio Di morte assai peggior. Venga la morte. Intrepida l'attendo.
Ma, ch'io possa struggermi ad altra face, Ad altr'oggetto Donar gl'affetti miei, Come tentario?
Ah! Di dolor morrei.
Non temer, amato bene, Per te sempre il cor sara Piu non reggo a tante pene, L'alma mia mancando va.
Tu sospiri? o duolo funesto! Pensa almen, che istante e questo! Non mi posso, oh Dio! spiegar.
Stelle barbare, stella spietate! Perche mai tanto rigor?
Aime belle, che vedete Le mie pene in tal momento, Dite voi, s'egual tormento Puo soffrir un fido cor?

I forget thee? Canst thou counsel me to give myself to him and still wish me to live? Ah, no!
My life would be far worse than death. Let death come: I await it calmly, But that I could be consumed by
another flame and bestow my love on another, how could I attempt it? Ah, I should die of sorrow.
Do not fear, my love, my heart shall be thine forever. I can no longer bear such pain: my spirit fails me.
Dost thou sigh? O bitter sorrow! But think at least of my predicament! O heaven! I cannot explain.
Cruel stars, pitiless stars, why so harsh?
Kind souls who see my anguish at this moment, say if a faithful heart can suffer torment such as this.

We dedicate this concert to the memory of Valerie Warner who sadly died three weeks ago and who would have loved to be playing with us tonight. A founder member of Linden Baroque and its secretary from the beginning, she was a fine cellist and teacher and a good friend to many musicians. She was a warm, inspiring and spirited person who, despite suffering terribly, from cancer, remained positive until the end: she saw beauty and goodness wherever she looked and Mozart was one of her greatest loves.

Mozart's (1756-1791) talent was nurtured and exploited by his ambitious musician father, Leopold. As infant prodigies, he and his older sister, Nannerl, were dragged around European courts and cities to perform their musical tricks and try to gain patronage. This Symphony, the first of 41 such, was written at the age of 8yrs during the family's stay in London in 1764, where he played to George III and generally wowed the London public. His father was suffering from his first English cold and young Wolfgang could not disturb him by practising, so amused himself by writing this piece. Remarkably accomplished for the work of a child, it is very much in the bright and elegant style of JC Bach, the great JS's youngest son, of whom Mozart saw much in London.

The Concert Aria is unique amongst Mozart's many for the inclusion of an obligato piano part. Some say this symbolised the close friendship between Mozart, the keyboard wizard, and Nancy Storace, one of the finest sopranos of her day. It was a gift on her departure from Vienna in 1786 to return to her native England. The role of Suzanna in *The Marriage of Figaro* had also been written for her. The text is from his opera *Idomeneo* written five years earlier and depicts Idamante (a castrato part in the original production) singing to his beloved Ilia that he will never forget her as he is about to leave for Greece with Electra under orders from his father.


The Flute Concerto is one of two out of a projected four written to a commission for a Dutch surgeon and amateur flautist, Ferdinand De Jean, in 1778. This commission was arranged through friends in Mannheim to support the composer after he had failed to gain yet another court appointment; at this point as in much of his life, he was in need of money. He decided to take his time: he was staying as a guest in the house of the violinist Franz Weber (a relative of the composer Carl Maria von Weber) and there were three eligible daughters, the oldest of whom had Mozart smitten. He only finished part of the commission, two concertos (the second of which is a transcription of one for oboe) and three flute quartets. The active household meant he could only compose at night and as he explained to his father, "...you know that I become quite powerless whenever I am obliged to write for an instrument which I cannot bear". It is probable he was only making excuses to his demanding father for the other distractions, for whatever he wrote for the flute is utterly lovely.

To finish the story of Mozart's romantic dalliance, Aloyisa Weber rejected his advances and later married the painter Lange who painted Mozart's most famous likeness. Mozart, instead, had to make do with the less alluring oldest sister, Constanze, who was nevertheless to prove an excellent companion.

The Horn Quintet was written in 1782, the year of Mozart's marriage, for Ignaz Leutgeb, a player in the Salzburg orchestra. He was probably unique amongst horn players in later becoming a cheese merchant. Mozart's four horn concertos were written for him but the poor man had to suffer Mozart's innumerable little jokes and in the dedication of one of the concertos he wrote, "Wolfgang Amadeus Mozart takes pity on Leutgeb, donkey, ox and fool...". Many of these witticisms lose in the translation; some are actually rather good puns and other word games. Many are just coarse; Mozart had a notorious love of referring to the bottom in its every aspect. This piece, a virtuosic quasi-concerto written for the unusual ensemble with violin, two violas and cello, contains another example of Mozart's humour with a musical joke in the last movement. He starts with the same melody as the slow movement and deliberately confuses the rhythmic stress.

The Piano Concerto K413 was published in 1783 in Vienna as part of a set of three in two versions with extra sales in mind; with orchestra and with string quartet for home consumption. They were sold by advance subscription and intended, as Mozart wrote to his father, to be, "...a happy medium between too difficult and too easy, very brilliant, easy on the ear, natural without being empty, here and there they would satisfy a connoisseur yet in such a way that the rest also remain contented without knowing why". The opening has a rather 'Turkish' feel; Mozart had recently enjoyed great success with his opera "*Die Entführung aus dem Serail*" (*The Abduction from the Seraglio*) which exploited the currently popular 'exoticism' of Turkey. The general spirit is one of civility and cultured good humour. The cadenzas are Mozart's own.

Linden Baroque 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 combines the talents of young professionals, amateurs and students and many members have moved on to have prominent careers in the early music field. From the beginning, the musical director was the well-known baroque oboist Paul Goodwin. Now pursuing a busy conducting career, Paul is Honorary President and Walter Reiter the Musical Director. The orchestra has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur). The instruments are either 18th century originals or modern copies - some made by the players themselves. Tonight we are playing at 'classical pitch', A=430Hz, rather than our normal baroque pitch of 415Hz. The instruments are at a lower tension than modern concert pitch and their design and set-up means they are much softer and more subtle than today's steel-strung and multiple-keyed successors, allowing the music to be heard closer to the way it was when it was composed. Many Linden Baroque concerts are given with the Linden Baroque Choir. Together with the orchestra they have given first modern performances of music by Jean Gilles and J F Fasch. Their first CD, issued last year on the Meridian label of music by Fasch, was well received and was recently played on Radio 3.

 **Copies of Linden Baroque's recent CD of music by JF Fasch will be on sale after this performance at a special price of £10 (normally £13.99 in the shops).** The attractive programme includes the delightful **Missa Brevis** in B flat, a stirring **Violin Concerto** with trumpets and drums and a **Suite** with oboes and bassoons.

Linden Baroque is a registered Charity (No 1014921) and is self-supporting. We are always looking for sponsorship for individual events or series. If you would like further information please telephone 0207 586 0553. To be added to our free circulation list, please fill in the enclosed form and leave it at the exit.

Walter Reiter was born in England. After graduating from the Royal Academy of Music in London, he studied under Ramy Shevelov in Tel Aviv, and Sandor Vegh in Germany. After some years in the Menuhin Festival Orchestra, his love for the music of the 17th and 18th centuries brought him to the study of 'authentic' performance practice on period instruments, and this has been his passion for the last 15 years. He has led Les Arts Florissants (dir. William Christie), the Netherlands Bach Society Orchestra, the Hanover Band, the Sixteen, the Gabrieli Consort, the King's Consort, and the Symphony of Harmony and Invention. He has directed the Orchestra Barocca Italiana in Rome, the Ensemble Baroque de Limoges and the Jerusalem Baroque Orchestra, has worked with Gustave Leonhardt and John Eliot Gardiner and since 1989 has led the second violins in The English Concert (Dir. Trevor Pinnock), with whom he has toured and recorded extensively, and frequently appears as a soloist. He has given solo recitals in Europe, Israel and Canada and has recorded the Recreations of Leclair for Addes, France, and sonatas by Mondonville for Meridian. In 1999 he founded Cordaria, primarily to perform and record the violin repertoire of the 17th and 18th centuries. Cordaria records for Signum Records, and their CDs to date are of Vivaldi Violin Sonatas Op 2, the Biber Mystery Sonatas, and "Un alma innamorata", a collection of cantatas for voice, violin obbligato and continuo. Walter Reiter is also active as a teacher and conductor, teaching regularly in Israel and giving masterclasses in France, Italy, Spain and Canada. He studied conducting under Prof Mendi Rodan in the Hebrew University, Jerusalem, and has conducted in Tel Aviv, Canada and Croatia.

Andrew Crawford studied the modern flute and classical guitar at the Royal College of Music and has since been involved in a wide range of musical activities in many styles on both flute and guitar. He has studied Baroque flute with Stephen Preston and Lisa Beznosiuk and now specialises in early flutes playing with period instrument ensembles such as The Gabrieli Consort, Florilegium, The King's Consort and the Australian Chamber Orchestra. He is also a member of the acclaimed western gamelan 'MetalWorks'. Andrew has studied musical instrument making and restoration and is a craftsman much in demand as a designer and maker of fine wooden boxes. He is also the author of three popular books on decorative box making and writes regularly for the woodworking press, juggling his time between making, writing, performing and teaching.

The Flute is a copy of a one-keyed flute by Roderick Cameron after an original by Grenser circa 1760.

Linda Perillo has been acclaimed in North America, Europe and further afield, as one of the finest Baroque sopranos of her generation and has performed as soloist throughout North America with period instrument groups such as Tafelmusik and the Philharmonia Baroque Orchestra, as well as with numerous symphony orchestras, including the Montreal Symphony Orchestra. Although her repertoire is mainly from the baroque period, she has sung much contemporary music, including works by Arvo Part with The Hilliard Ensemble. Her career in Europe includes appearances and recordings with Trevor Pinnock and The English Concert and Paul McCreesh and The Gabrieli Consort, and with La Grande Ecurie under Jean-Claude Malgoire, and La Chapelle Royale under Phillipe Herreweghe and in many staged operas including King Arthur with The Sixteen under Harry Christophers in Lisbon, the role of Galatea in staged performances of Handel's *Acis and Galatea* in Vienna and regular performances in Germany. Miss Perillo has appeared extensively with The Israel Camerata, as well as in festivals in the Netherlands, Belgium, Poland, Croatia, and the Philippines. Her latest solo CD, "Un'alma innamorata", will be released early next year, and forthcoming engagements include performances at the Leipzig Gewandhaus, the Musikvereinsaal in Vienna, and with Ton Koopman in Italy and Germany.

Steven Devine received his early musical training at Chetham's School of Music, Manchester where he studied harpsichord, organ, piano and conducting. He continued his education at Oxford University studying music and now divides his time between professional performances on the harpsichord, piano and conducting, and as Assistant Curator at the Finchcocks Collection of historical keyboard instruments in Kent. As a harpsichordist, since he won first prize in the inaugural Broadwood Harpsichord Competition in 1993, he has performed extensively in Britain and Europe and has made recording for Radio 3, Classic FM, WDR, Radio France and Channel 4. He plays regularly with artists such as Emma Kirkby, Evelyn Tubb and ensembles including The Parley of Instruments, The Sixteen, The Consort of Musicke and Sprezzatura.

His editions of 17th and 18th century repertoire, used by a widening circle of artists, include John Eccles's *Semele*, John Gay's *Beggars' Opera*, Claudio Monteverdi's *Poppea* and the complete musical settings of the poetry of John Wilmot, the Second Earl of Rochester.

Steven's first solo CD entitled *Bellows, Jacks and Tangents*, was released last year and features the early instruments of the Finchcocks Collection.

The Fortepiano is a copy, by Adlam & Burnett, of a Viennese instrument of 1785 by Heilmann, a model played on by Mozart. As with instruments of the period, instead of pedals to vary the sound it uses knee levers, three in this case.

L i n d e n B a r o q u e O r c h e s t r a

1st Violin: Jean Paterson* (leader) Barbara Grant Jessie Murphy Michael Jenner Giovanna del Perugia

2nd Violin: Ilana Cravitz Anna Ramell Alan Selwyn Linda McDonald

Viola: Zen Edwards* John Sutherland Cello: Louise Holman* Alex van Ingen Bass: Kate Aldridge

Oboe: Jane Downer Simon Galton Clarinet: Helen Parsons Tracey Thurlow

Bassoon: Maggie Bruce Matthew Dart Horn: Anneke Scott* Helen Shillito [* players in the quintet]

We are very grateful to the Finchcock's Charitable Trust for their
generous assistance in making the Fortepiano available to us tonight.

Programme Alan Selwyn