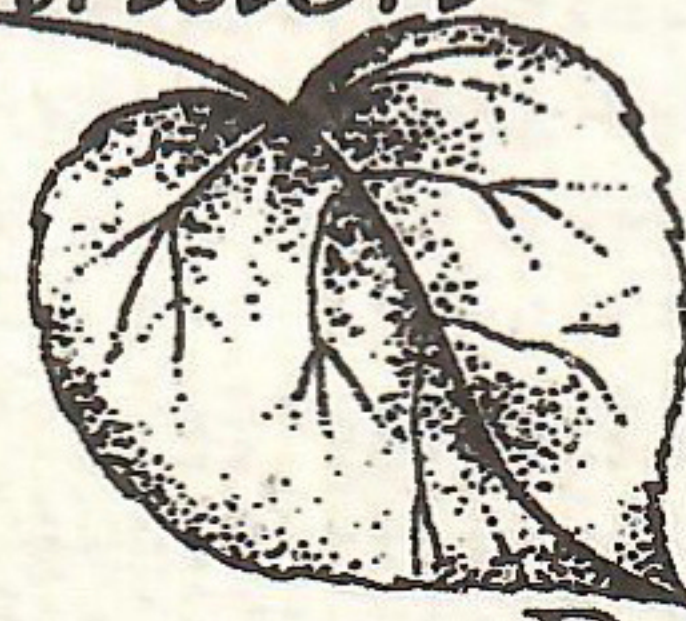


Linden



Conductor **Walter Reiter**

Counter tenor **James Bowman**

Baroque

Sat. Feb. 24<sup>th</sup> 2001 7.30pm St Paul's Church Covent Garden

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**PROGRAMME:**

**J. Fasch Suite G min 3 oboes, bassoon & orch.**

Overture – Aria (largo) – Jardiniers – Aria (largo) – Aria (allegro) – Gavotte – Menuet

**Pergolesi 'In coelestibus regnis'**

*The dwelling of the Saints is in the Heavenly Kingdom. Hallelujah.*

**Handel 'Splende l'alba in Oriente'**

A tempo giusto – Recitativo – Allegro

*The dawn shines in the east, the sun sets in the west. I shall always exalt virtue.*

**– Interval –**

**Wine & soft drinks served at rear of church; donations welcome!**

**Vivaldi Sinfonia 'Al Santo Sepulcro'**

Adagio molto – Allegro ma poco

**Hasse 'Ave Regina'**

Lento – allegro – Lento ma non troppo

*Hail, Queen of Heaven, Hail mistress of the angels. Rejoice Virgin, glorious above all. Be strong, be honourable; prevail upon Christ for us.*

**Telemann Water Music Suite**

Ouverture (Grave, allegro) – Sarabande (sleeping Thetis) – Bouree (Thetis awakes) – Loure (Amorous Neptune) – Gavotte (playful Naiads) – Harliquinade (sporty Triton) – Storm (Aeolus) – Minuet (pleasant Zephyr) – Gigue (ebb and flow) – Canarie (jolly sailors)

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**Admission £11 or £9 (£7 concessions) by programme**



Welcome to tonight's concert of attractive German, Italian - and Italianate German - music of the 1<sup>st</sup> quarter of the 18<sup>th</sup> Century. We are especially pleased to be performing with one of the world's finest vocal interpreters of baroque music.

Johann Friedrich Fasch (1688 - 1758) studied music in cosmopolitan Leipzig where he befriended Telemann and became acquainted with the music of Vivaldi and other prominent composers of the day. Later he travelled widely before settling down in the minor court of Zerbst in Saxony in 1722 where he was to spend the remaining 36 years of his life. Although unpublished during his life-time his music became well-known across Europe and was highly praised, not least by CPE Bach. Much of his large output is lost in manuscripts, hopefully yet to be discovered, in the dusty libraries of crumbling castles and a lot was burnt when allied bombs flattened his employer's palace during the war, destroying the library, but it is known from court records and elsewhere that he composed at least 16 masses, 4 operas and 12 cantata cycles though he is best known today for his 60 or so remaining instrumental concertos and 90 instrumental suites as well as much chamber music. Although long neglected he is today becoming recognised as an interesting 'missing link' between the baroque world of JS Bach and the emerging early classical *galante* style, incorporating facets of each in his quirky though melodious and harmonically adventurous musical language. Linden Baroque has given several first modern performances of his music, including tonight's suite, and has recorded a CD for the Meridian label of a representative sample of his style. The CD will be on sale at special price after tonight's concert.

Giovanni Battista Pergolesi (1710 - 36) became wildly popular throughout Europe but, sadly, only posthumously, chiefly through his *Stabat mater*, composed days before his premature death, probably from tuberculosis, at the age of 26. His compositional life comprised just 6 years but he made a major contribution to music history through virtually inventing the *opera buffa* style of musical comedy, most perfectly expressed in *La serva padrona*. Such became Pergolesi's fame that many publishers cashed in by falsely attaching his name to the works of others. He wrote many other fine sacred works such as tonight's.

George Frederick Handel (1685 - 1759) is the only baroque composer to have 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 came into contact with most of the leading composers including Vivaldi and when he first visited England 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. Despite his German origins and notorious torture of our language, we happily claim him as one of our greatest composers. The cantata tonight is a product of his Italian sojourn.

Antonio Vivaldi (1678 - 1741) is chiefly remembered today for around 500 largely bright and cheery concertos - and more especially for a particular group of four! - for all sizes and combinations of instruments. Most of his instrumental music was written for the girls in the orphanage, 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, the orphan girls, performed, coyly behind screens, wonderful feats of virtuosity on all manner of instruments. Tonight's little Sinfonia is an atmospheric piece for strings which may have appeared in one of his many operas, though many of his concerti bear programmatic or descriptive titles.

Johann Adolph Hasse (1699 - 1783) was, like Handel, that rare beast, a German popular in Italy and he spent much of his professional life after some time in Naples, travelling between Venice and Dresden, where he was Kappelmeister at the court. At Hasse's inauguration in Dresden, the event was notable enough to prise J.S. Bach away from his home to attend the ceremony. Hasse was married to one of the most famous sopranos of her day, an Italian, Faustina Bordoni, and was renowned for his many operas - often set to texts by Metastasio - which were performed throughout Europe. Handel 'borrowed' a fair amount of music from Hasse and based on it several *pasticci* - they met in 1729 - and though Hasse was invited to become director of an opera company in London, he declined, no doubt frightened off by the great popularity here of Handel.



Georg Philipp Telemann (1681 – 1767) was considered in his time the foremost German composer, above even JS Bach. Like his friend, Handel, he began to study law at his family's insistence but gave up in favour of music. He travelled widely and thoroughly assimilated the musical styles of many countries into his own compositions in what was considered a daring, even avant-garde manner and his music was always, as a result, colourful and varied. Telemann's *Wassermusik* (Water Music) was written in 1723 for the celebrations in Hamburg of the centenary of the city's Admiralty. This organisation provided physical protection for Hamburg's important trade routes as well as controlling pilotage and marine insurance. The sea captains, civic dignitaries and merchants were entertained to a sumptuous banquet during which tonight's suite of character pieces was played. Afterwards a large choir and orchestra performed Telemann's splendid *Admiralty Music*, a hugely popular piece at the time.

The dance movements, as often in this type of occasional music, referred allegorically to figures from mythology in the hope that by paying homage, good luck would be brought to the assembled audience. Thetis was the sea goddess, mother of Achilles. Neptune was the ruler of the oceans, the good natured Triton, his son. The Naiads were water nymphs and Zephyr was the god of the west winds, gently blowing after the storms of Aeolus. The last two movements depict the ebb and flow of the tide – the vital force keeping open the navigation channels and city canals – and the rollicking sailors on whom the city's wealth depended. They dance a Canarie, a rather lumpy sort of gigue which was believed to have originated in the Canary Islands and performed by inebriated Spanish seamen to castanets. It is likely that it was first danced in this country at Canary Wharf where boats from the Canary Islands docked.

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James Bowman has been one of the world's leading Counter tenors for over thirty years. His career spans opera, oratorio, contemporary music and solo recitals and he has made over 150 recordings.

He began as a Chorister at Ely Cathedral and later entered New College Oxford with a Choral Scholarship. He was invited by Benjamin Britten to sing in the opening concert of London's Queen Elizabeth Hall in 1967 and was soon in demand in opera houses and the concert hall: Britten's *A Midsummer Night's Dream*, at Aldeburgh and Sadlers Wells, Cavalli's *La Calisto* at Glyndebourne, Handel's *Semele* at ENO and Taverner at Covent Garden. Among his many opera engagements abroad, mention must be made of Paris (L'Opera, L'Opera Comique, Le Theatre du Chatelet, Le Theatre de Champs Elysees), La Scala Milan, La Fenice Venice and the festival at Aix-en-Provence. In Australia he has appeared at the Sydney and Melbourne Opera Houses and in the USA at Dallas, Wolftrap, San Francisco and Santa Fe.

His concert career is equally wide ranging. In Europe he enjoys a large following as a recitalist and in France, where he has sung at every major festival, the government awarded him in 1992 'L'Ordre des Arts et des Lettres' and that same year he was awarded the Medal of Honour of the City of Paris.

Of his many recordings he has made solo discs of music by Bach, Handel, Vivaldi, Pergolesi, Hasse, Scarlatti and Dowland. He records extensively with the King's Consort for Hyperion, notably of all Purcell's Odes, Church music and songs. He has also recorded under Britten, Harnoncourt, Leppard, Mackerras, Hogwood, Koopman, Dorati, Bruggen and Pinnock.

James has given world premieres of many important contemporary compositions including works by Britten, Tippett, Rodney Bennett, Holloway, Burgon, Nyman, Ridout and O'Regan.

In 1996 he received the Honorary Degree of Doctor of Music from the University of Newcastle upon Tyne and was made CBE in 1997. He is an Honorary Fellow of New College, Oxford and last year became a Gentleman of Her Majesty's Chapel Royal, St James's Palace.

Walter Reiter is a well known baroque violinist and has led many period instrument groups in Europe and the UK, including L'Orchestra Barocca Italiana, Les Arts Florissants, L'Ensemble Baroque de Limoges, The Hanover Band, The King's Consort and The Symphony of Harmony and Invention. He has been a principal member of The English Concert for many years. He is a much sought-after teacher in the UK and other countries. He is also active as a conductor, both abroad - in Israel, France, Croatia and Canada - and in the UK with Linden Baroque.

As a soloist he has recorded CDs of music by Leclair and Mondonville and his recent double CD of Vivaldi Violin Sonatas with his group Cordaria on the Signum label was highly acclaimed. He has recorded Biber's Rosary Sonatas to be released this year.



## THE ORCHESTRA

Violins 1 Theresa Caudle (leader) Ilana Cravitz, Michael Jenner, Lucy Cantrill,  
Anna Ramell  
Violin 2 Rebecca Tinio, Alan Selwyn, Janine Swan, Linda MacDonald, Simon Hill  
Viola Peter Trevelyan, John Sutherland, Zen Edwards  
Cello Louise Holman Bass Viol Michelene Wandor  
Double Bass Kate Aldridge Theorbo Dawn Johnstone  
Flutes Andrew Crawford, Nicholas Jackman Recorders Ben Norbury, Celia Ireland  
Oboes Simon Galton, Ben Norbury, Celia Ireland  
Bassoons Maggie Bruce, Mathew Dart Harpsichord John Shea

*We are most grateful to Mark Ransom for kindly providing and tuning the Harpsichord*

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 (from the UK and many other countries) 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. Paul, now busy with an international conducting career, remains our 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 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.

Apart from a National Lottery grant in 1999, Linden Baroque is unsupported and depends on you, the audience, to survive. If you know of anyone who would like to sponsor a concert or event, or for any other information, please contact:

Tel: 020 7586 0553 e-mail: [alan.selwyn@gp-e84015.nhs.uk](mailto:alan.selwyn@gp-e84015.nhs.uk)

Our web-site will be launched soon: [www.lindenbaroque.org.uk](http://www.lindenbaroque.org.uk)

To be added to our free mailing list, please complete the form on your seat and leave it for us to collect.

Linden Baroque is a member of National Federation of Music Societies & is a Registered Charity No. 1014921.



**Linden Baroque** has recently released its first CD on the

Meridian label. It is a varied collection of music by J F Fasch including pieces given first modern performances, the delightful Missa Brevis in B flat and a stirring Concerto for Violin with oboes, trumpets and drums. There is also tonight's suite for 3 oboes, bassoons and strings. The music is bright, tuneful and attractive and was recently awarded 3 stars in the BBC Music Magazine.

**Copies will be available after this concert at the special price of £10 (usual price in shops £13.95)**

Programme Alan Selwyn ●

$4 \times 7 = 28$  W, T, S, E, M, S

C, J, M = 18