



Sunday 9th June 2002
St Paul's Church
Covent Garden

director Peter Holman

Programme:

Johann Sebastian Bach: Cantata 'Non sa che sia dolore' BWV209 (~ 22min)
soprano, flute, strings, continuo

Johann Sebastian Bach: Concerto in A minor BWV1041 (~ 14min)
violin solo, strings, continuo
Allegro – Andante – Allegro assai

Wilhelm Friedmann Bach: Sinfonia in D minor F65 (~ 9min)
2 flutes, strings, continuo
Adagio – Allegro e forte

INTERVAL: wine and soft drinks served at back of church – donations welcome!

Johann Bernhard Bach: Overture no. 1 in G minor (~ 18min)
violin solo, strings, continuo
Overture – Air – Rondeaux – Loure – Fantasie – Passpied

Johann Sebastian Bach: Cantata 'Ich habe genug' BWV82a (~ 22min)
soprano, flute, strings, continuo

Text Translations:

Non sa che sia dolore (He knows not what sorrow is), **BWV 209**

1. SINFONIA

2. RECIT: He knows not what sorrow is,/ Who parts from his friend and does not die./ His mother comes to comfort /The child who weeps and groans, /When he is overcome with fear. /Go then at the bidding of heaven /And now fulfil Minerva's will.

3. ARIA: Go then, and with sorrow/ Leave us heavy-hearted /You will rejoice in your fatherland,/ And serve her dutifully;/ You cross now from shore to shore/ And see propitious wind and waves.

4. RECIT: Your wisdom conflicts with this time and age,/ Your virtue and valour can triumph alone;/ But who will make you greater than you were?/ Ansbach will, with all its patrons.

5. ARIA: Leave wretchedness and dread,/ As the boatman, when the wind is calmed,/ No longer fears and pales,/ But happy on the prow/ Sings as he crosses the sea.

Ich habe genug (It is enough), BWV 82a

1. ARIA: It is enough./ I have taken the Saviour, the hope of the devout,/ Into my longing arms;/ It is enough!/ I have gazed on Him,/ My faith has pressed Jesus to my heart;/ I would now, even today, gladly / Leave this world.
 2. RECIT: It is enough./ My hope is this alone:/ That Jesus should be mine and I His./ In faith I cling to Him,
/ And like Simeon, I already see/ The joy of that life beyond./ Let us go with this man!/ Ah! If the Lord would only free me/ From the bondage of my body;/ Ah! If only my departure were nigh,/ With joy I'd say to you, O world:/ It is enough.
 3. ARIA: Close in sleep, you weary eyes,/ Fall soft, and blissfully to!/ World, I shall dwell no longer here,
/ Since I have no share in you,/ That might avail my soul./ Here it is misery that I must tend,/ But there, there I shall behold/ Sweet peace, silent repose.
 4. RECIT: My God, when wilt Thou utter that fair word: Now!/ When I shall journey in peace/ And rest in the soil of cool earth/ And there at your bosom too?/ My leave is taken,/ O world, good night!
 5. ARIA: I look forward to my death,/ Ah, would that it were already here./ Then shall I escape all the affliction/ That confined me here on earth.
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Johann Sebastian Bach (1685 - 1750) was born into a tradition of professional music making, one of a large and sprawling musical family - to which he himself contributed 18 children - and he received a thorough musical education from the start in everything from singing to copying musical scores to building organs. His first job, at the age of 17, was as a violinist in Weimar and later obtained a substantive post as organist in the same city before moving on to Cöthen. It was here that Bach came into contact and closely studied much of the latest instrumental music, Prince Leopold, his employer, being a good musician and possessing a fine orchestra. Bach's concertos follow the typical Italian three movement form and *ritornello* structure (a returning but often slightly varied passage played by the orchestra punctuating the soloist) in vogue at the time among composers such as Vivaldi whom Bach admired. The violin concertos and many other of Bach's orchestral works were written for the Leipzig *collegium musicum* of which Bach was director from 1729 until 1741 although many were re-workings of compositions from his Cöthen years.

Martin Luther considered music as the second most important treasure after the word of God and its use in the liturgy was therefore of great importance. Bach's duties whilst in the employ of the church required a cantata lasting around 20 minutes for use in the service every Sunday, of which around 200 survive; in Leipzig he completed 5 annual cycles. Their composition was no doubt limited by the forces available but despite this were very varied in character and created vivid and emotive quasi-operatic musical pictures to illustrate the texts. Bach's solo cantatas (without the great choruses) are a very personal and intimate response to the Lutheran faith in which he was so immersed. He revised *Ich Habe Genug*, one of his most popular cantatas, at least four times between 1727 and 1748 in Leipzig. In the version heard tonight the original bass and oboe were replaced with parts for soprano and flute. It was written for the Feast of the Purification and is based on the gospel reading from Luke 2 in which the aged Simeon receives the child Jesus and welcomes his own release by death from earthly life.

By contrast, the opening work in tonight's concert is one of Bach's few secular cantatas to a rather galumphing Italian text rather out of keeping with the lovely music. It concerns the departure of a young nobleman to join the army - you may notice some subtle pre-1812 overture style military effects in the music. By the end the sadness at his leaving appears to have turned to joy at getting rid of him!

Wilhelm Friedemann Bach (1710-1784) The eldest and much loved son of JS Bach was taught rigorously by his father in the Thomasschule in Leipzig. He played organ and violin and found employment as an organist in Dresden and later Halle where he met Handel. He unwisely left this post before sorting out a new one and found no other position until his death in Berlin twenty years later. Though gifted and highly intelligent, he only survived by selling his father's old manuscripts of which he was custodian and some

teaching. Towards the end of his life he became somewhat unhinged. He was renowned as one of the foremost organists of his time but his compositions – concertos, sonatas, cantatas and chamber music – tend to be dismissed as rather dry and academic – he was a great contrapuntalist – and it is said he never really emerged as a composer from out of his father's shadow. His music is however an interesting synthesis of a formal, elegant baroque style with elements of the emerging early classical as we shall hear in tonight's piece.

Johann Bernhard Bach (c1676 - 1749). He was born in Erfurt and studied with his father, Johann Aegidius Bach, before taking up his first post in about 1695, as organist in Erfurt. In 1699 he went to Magdeburg, and in 1703 he replaced his kinsman Johann Christoph Bach (1642–1703) as town organist and court harpsichordist in Eisenach in preference to JC's own son, Johann Nicolaus Bach. He was held in some esteem, particularly in the court Kapelle, which was directed by Telemann in 1708–12. His only extant works are instrumental. Johann Sebastian Bach evidently valued his orchestral suites – composed with an eye to Telemann's style – for he had five of them copied for his *collegium musicum* in Leipzig. Tonight's overture is one used by JS Bach and is the model for his own B minor Orchestral Suite.

Peter Holman is a distinguished academic who believes in putting his research into practice. The Parley of Instruments was founded for this purpose in 1979 and is now recognised as one of the leading exponents of Renaissance and Baroque string consort music. Peter continues to direct and conduct the Renaissance, Baroque and Classical Orchestras of The Parley of Instruments as well as the associated vocal ensembles, Psalmody (English 'gallery' repertory) and Seicento (Italian seventeenth-century music).

Peter has been Musical Director of Opera Restor'd since its beginning in 1985, and has directed the music for many baroque opera productions in England and abroad. At the Early Music Festival in Boston, USA, he conducted Purcell's King Arthur in 1985. In 1997 he directed the orchestra for Luigi Rossi's Orfeo, both in Boston, Tanglewood and in Drottningholm, Sweden.

Peter has been Artistic Director of the Suffolk Villages Festival since 1988 and is conductor of the Essex Baroque Orchestra, the festival's resident orchestra. The Suffolk Villages Festival, which is an annual event, promotes high-quality performances of early music in a rural area of eastern England.

As a harpsichordist and organist Peter has performed with many well-known baroque groups.

He has long been a particular champion of English music, and as founder and director of the much-acclaimed English Orpheus series on Hyperion records, he has been largely responsible for the recent upsurge of interest in English eighteenth-century music, long misunderstood and neglected.

Peter Holman was a professor at the Royal Academy of Music for ten years, and has also taught at many conservatoires, universities and summer schools in Britain, Europe, the USA and New Zealand and has recently taken up the post of Reader in Historical Musicology at Leeds University. He is a regular broadcaster on BBC Radio 3, and is in much demand as lecturer.

Peter regularly contributes articles and reviews to a range of newspapers and journals and has published many editions of early music. His book *Four and Twenty Fiddlers: The Violin at the English Court 1540–1690* (Oxford, 1993) was awarded the 1995 Derek Allen Prize by The British Academy. Other books include: *Henry Purcell* (OUP, 1994) and, in the Cambridge Music Handbook series, *Dowland Lachrimae, 1604* (Cambridge University Press, 1999). He was the first musicologist to be awarded a D.Mus. by London University.

Claire Tomlin studied advanced performance in singing at the Royal College of Music under Kathleen Livingstone and Ashley Stafford. She has won a number of prestigious prizes as a solo performer including the Early Music Century Prize in 1999. She is equally experienced in ensemble work and is on the 'ad hoc' lists for the Monteverdi Choir, BBC Singers, Polyphony, and Florilegium Choir among others. She performs as a soloist throughout the United Kingdom and parts of Europe, and is in increasing demand for festivals, concerts and recordings. She has a particular interest in early music and recently completed a series of concerts at the National Gallery with her group San Marco Consort (two Baroque violins, viola da gamba and theorbo). Her most recent engagements include solo with Ex Cathedra at St John's, Smith Square and soprano soloist in Monteverdi's Vespers at the Chichester Festival.

Tassilo Erhardt studied baroque violin with Ryo Terakado and Pavlo Beznosiuk at the Royal Conservatory, The Hague as well as musicology at Utrecht University where he completed his MA. Since 1999 he has been a regular member of The Parley of Instruments. As a soloist, chamber musician and orchestral player he has appeared at many Early Music festivals throughout Europe, the Middle East and South America. He recently founded his own trio, Apollo & Pan (violin, bassoon & continuo), which won first prize in the Early Music Network International Young Artists' Competition, held as part of the York Early Music Festival in July 2001. As a musicologist, he has been invited as a guest lecturer to various European conservatories, conferences and institutions for adult education. He is currently reading Theology at St Benet's Hall, Oxford University and has started working on a doctoral thesis on symbolism in Sacred Music of the German Baroque.

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 international 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 and we play at "baroque pitch" of 415Hz. The instruments are at a lower tension than modern concert pitch and their design and set-up means they sound 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.

Linden Baroque is a registered Charity (No 1014921) and, apart from receiving a National Lottery grant in 1999, is entirely self-supporting. We are always looking for sponsorship for individual events or series.

If you would like **further information** please telephone 0207 586 0553.

Our new web-site should be published soon: www.lindenbaroque.org.uk

Linden Baroque Orchestra

Directed from Harpsichord by Peter Holman

1st Violin: Tassilo Erhardt (leader), Barbara Grant, Michael Jenner, Wendy Giles

2nd Violin: Ilana Cravitz, Liz Hodson, Alan Selwyn, Linda McDonald

Viola: Zen Edwards, John Sutherland **Cello** Louise Jameson, Kate Kennedy, Ibrahim Aziz

Bass Kate Aldridge **Flutes** Andrew Crawford Nicholas Jackman



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 - £14.99 in the shops).

The attractive programme includes the delightful Missa Brevis in B flat, a stirring Violin Concerto with trumpets and drums and a colourful Suite with oboes and bassoons.

If you have enjoyed this concert and wish to be kept up to date, please ask to be added to our free circulation list: just fill in the enclosed form and leave it at the exit. Our next concert in this church is Sept.15th, details available soon.

Programme Alan Selwyn with thanks to Louise Jameson