

Music
around
Cambridge
1994-1995 Season



Henry Purcell (1659 - 1695)

∞ *Souvenir Programme* ∞

Sunday 3 July 1994, 8.00pm
Great St. Mary's Church

Linden Baroque Orchestra

Paul Goodwin - Musical Director

Programme

~~Muffat~~

Suite No. 2 in G minor

Telemann

Suite for Recorder & Strings in A minor

Pergolesi

Stabat Mater

Interval (15 minutes)

② Handel

Aria - "Splenda l'alba in oriente"

① Telemann

Ouverture & Conclusion to Production 1

①

↳ *Louise - Parsipied + ↑* of Tafelmusic

③ Handel

Concerto grosso Op. 6 No. 6 in G minor

Jenny Hansell - *soprano*

Nicholas Hariades - *counter-tenor*

Sue Klein - *recorder*

Music around Cambridge - Summer Festival 1994

Acknowledges generous support for the current season:

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Muffat - Suite No. 2 in G minor from "Armenico Tributo" - *Grave, Allegro, Grave, Forte e allegro, Grave, Gavotta, Grave, Sarabande, Alla breve*

Although considered German, Georg Muffat was born in Savoy, France in 1652. His ancestors were Scottish and he considered himself a pioneer, introducing French and Italian styles to the German speaking countries. He studied with Lully in Paris but went to Bavaria to qualify as a lawyer. At the outbreak of war he fled, travelling to Vienna, Salzburg and Prague earning musical employment on the way. In 1680 he studied in Rome and composed instrumental music which was played in Corelli's house. He settled in Passau under the patronage of the Bishop. He wrote many instrumental sonatas and orchestral suites containing dance forms in the French and Italian styles.

Telemann - Suite for Recorder & Strings in A minor - 1) *Ouverture (Lento, Allegro, Lento)*, 2) *Les Plaisirs*, 3) *Air à L'italien*, 4) *Minuet I & II*, 5) *Rejouissance*, 6) *Passpieds I & II*, 7) *Polonaise*

Georg Telemann was born in Magdeburg in 1681, dying 86 years later in Hamburg. Although he did not travel much he assimilated musical styles from far afield and his suites often contain Bohemian, Turkish, Polish and Venezuelan influences. Typically, in this suite, the French court style meets the Italian Concerto and a Polonaise is thrown in at the end for added colour. The music is a fine example of Telemann's vast output (over 600 overtures/suites, 40 operas, 40 settings of the Passion) and glitters with wit, style and imagination.

Pergolesi - Stabat Mater

Giovanni Pergolesi was one of that group of hugely talented composers who took it upon themselves to die prematurely, in this case in 1736 at the age of 26. Like more recent examples, this led to many romantic myths about his life and death and helped to create the great popularity of his music posthumously. Many unscrupulous publishers cashed in and hundreds of works attributed to Pergolesi are spurious. His 15 operas are mostly authentic and one, "La Serva Padrona", was of great significance throughout Europe and especially in Paris where it provoked near riots between the supporters of French opera and the newer Italian styles.

This work, first published in London in 1749 became the more frequently printed single work in the 18th century. It was plagiarized and adapted by many other composers including JS Bach. Described by Rousseau as "the most perfect and touching to have come from the pen of any musician", it is highly expressive of the sombre text in a haunting bitter-sweet vein with strikingly modern chromaticism, livened up by some surprisingly jolly operatic sections.

Handel - Aria: "Splenda L'alba in oriente"

In 1706, aged 22, Handel was in Rome. The Pope had forbidden performances of opera and Handel had to content himself with using his new understanding of Italian vocal and instrumental style in the composition of theatrical cantatas and oratorios. This short cantata, one of a group of four, is in praise of St. Cecilia and was written for one of Count Ruspoli's famous Sunday afternoon concerts in Rome, which composers such as the two Scarlattis, Corelli and Caldara attended. It was apparently much

acclaimed and is in ABA form with a particular use being made of the rustic sound of the oboe, the wind usually being absent in purely Italian cantatas.

Telemann - Overture & Conclusion to Production 1 of Tafelmusic for 2 flutes and orchestra in E minor

Overture - Lentement, Vite, Lentement, Rejoissance, Rondeau, Loure, Passpied, Air un peu vivement, Gigue

Conclusion - Allegro, Largo

The 3 large 'productions' of Telemann's Table Music are among the most important instrumental works of the baroque period and form a bridge between baroque and early classical style, form and musical content. The productions are collections of overtures, concertos and chamber music containing an encyclopaedic review of current styles from around Europe, notably Italian and French with a synthesis pointing the way to the future of German classical music.

Telemann marketed the music shrewdly and a large subscription was raised around Europe for the publication in 1733. Everyone who was anyone in society and the arts appears on the subscribers list including one GF Handel. The music is on the one hand diverting as befits its banqueting context, and on the other dramatic and adventurous.

Handel - Concerto Grosso Op.6 No.6 in G minor - Larghetto Affettuoso, Allegro, Musette, Allegro, Allegro

This, the best known of this set of 12 Concerti Grossi due to its well known Musette, was first performed in 1739 in London. The advertisements mention the special arrangements to heat the hall in Lincoln's Inn Fields and protect the audience from the ravages of London's famous coldest winter when the Thames froze solid for 3 months. We have looked after your interests by programming this concert in the glorious English summer, and hope you are warm enough! These "12 grand concertos in 7 parts" were Handel's last public subscription works and achieved great popularity across Europe. When Handel was in Rome he met Corelli, on one occasion snatching the bow from the famous virtuoso violinist to show how a passage should be played, and he learned a trick or two from his model concerto grosso.

The Linden Baroque Orchestra was formed in 1982 by a group of London musicians who specialise in playing early style instruments. It has given concerts in London, Essex, Norfolk, Kent and Oxford in a wide and varied repertoire from the Baroque and Classical periods. The group has worked with some of London's leading baroque players. They have given two concerts featuring rarely heard choral works by the 17th century composer Jean Gilles which aroused considerable interest. In December 1992 they performed Purcell's *King Arthur* in Rome with the Coro da Camera Italiano.

Paul Goodwin who has been the musical director of Linden Baroque since its formation in 1982, is one of the world's leading baroque oboists. He plays with almost every baroque orchestra, including the English Concert and the Age of Enlightenment. He has recorded extensively as a soloist. He is professor of music at the Royal College of Music. As a conductor he has recently collaborated with Jonathan Miller in

a highly successful semi-staged production of Bach's *St Matthew Passion*, which has toured throughout Europe and is available on CD and video.

Jenny Hansell read music at Durham University and for several years taught at Ampleforth College, Yorkshire. She specialises in music written before 1800 both as a soloist and in chamber ensembles such as Sospiri and has sung in many historic churches, cathedrals and abbeys (including the roofless Rievaulx with sheep obbligato!). In addition to the standard Baroque and Classical oratorios, her repertoire includes virtuosic motets and cantatas by composers such as Lully, Charpentier and Carissimi, performed by Sospiri in St. Martin-in-the-Fields and recorded by German Radio. Future engagements include performances at festivals in Brighton, York, Cambridge and Ryedale.

Nicholas Hariades was educated at Wells Cathedral School where he was a choral scholar. At Southampton University he switched from medicine to physiology in order to devote more time to singing. He has studied with Peter Harrison, David Wilson-Johnson and Michael Chance. Recent performances include the televised staged *St Matthew Passion* conducted by Paul Goodwin and performances of Handel's *Saul* in Portsmouth Cathedral. He made his operatic debut in the premiere of Andrew Toovey's *The Juniper Tree* in Kent last summer.

Sue Klein formed a close relationship with her recorder at Exeter University and has performed widely with many well-known groups in Britain and on the continent. She studied at the Guildhall and took masterclasses with Walter van Hauwe, Van Wingarten and Peter Holtsley. She is a widely regarded teacher.

Forthcoming Events:

6 July Pembroke College Old Library - 8.00pm

Schubertiade: Romantic Songs & Lieder

An evening of Quartets, Lieder and Sonatas with Friederike Jeans and Friends:

Music by the great Romantic composers Schubert, Schumann and Mendelssohn. Wine will be served.

9 July Queens' College Chapel - 8.00pm

Bach: Goldberg Variations

Distinguished harpsichordist Lucy Carolan performs Bach's magnificent set of 30 variations, a contrapuntal tour-de-force, first performed in 1741 to entertain Count Keyserlingk of Dresden, to alleviate chronic insomnia! Wine will be served.

10 July Queens' College Chapel - 8.00pm

An English Orpheus: The Rosewood Ensemble

Soprano Lesley-Jane Rogers sings works by Purcell and other English Masters, with Jan Waterfield (Harpsichord) & Melanie Woodcock (Cello). Wine will be served.

13 July Queens' College Chapel - 8.00pm

Joglaresa: 'Salterello alla Francese'

A colourful programme of medieval music from 14th century France and Italy, including lively instrumental dance music together with ballatas, virelais, motets, salterellos and estainpidas. Wine will be served.
