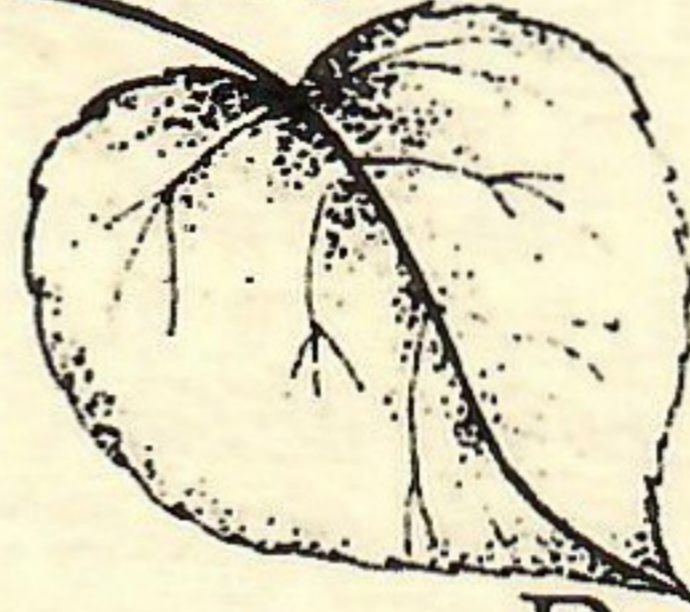


LINDEN BAROQUE ORCHESTRA AND CHOIR

conductor: Philip Reay

Linden



Baroque

Music by J.S. Bach

Ouverture C maj No1 BWV1066

Overture. Courante. Gavotte 1 & 2. Forlane. Minuet 1 & 2. Bouree 1 & 2. Passpied 1 & 2

Bach's Suite is one of four orchestral *Overtüren* written between 1720 and 1739. Originally the Overture was the first slow movement of a suite but later it became the term for the whole piece. This form, usually a suite of characteristic dance movements, was especially popular in France where it was associated particularly with the spectacular ballets and operas developing in the court of Louis XIV. It prepared the audience for action to come as it will tonight! This first Suite (as it is generally known today) is scored for strings and oboes, Bach's general cantata ensemble and is the most conservative of the four suites, employing such favourite old dances as the courante and gavotte.

Motet "Kom Jesu, Kom"

Concerto For Oboe & Violin BWV1060r

Allegro. Cantabile. Allegro.

Soloists: Catherine Latham (oboe) & Nicolette Moonen (violin)

Although we know this work definitely existed, it has had to be re-constructed from a Concerto for Two Harpsichords. Most of these double harpsichord concertos are known to be re-workings of earlier concertos and in some cases both versions still exist. In the C minor concerto, one harpsichord is restricted to the compass of the oboe and the other of the violin and the melodic treatment fits these instruments like a glove, so it is generally accepted that this was the original concerto. Like most of Bach's instrumental music it probably dates from his happy days at Prince Leopold's court at Cöthen from 1717 onwards.

- INTERVAL -

Mass A maj BWV 234

Soloist: Hilary Cox (sop.), Charles Humphries (alto),

Mark van Ments (tenor.), Cedric Lee (bass)

Kyrie. Gloria. Domine Deus. Qui Tollis. Quoniam. Cum Sancto Spiritu.

This is the second of Bach's four so-called 'Short Masses'. Each uses music from his vast output of cantatas, giving the opportunity to re-cycle what he presumably considered the best of this 'disposable' occasional music. The Gloria in this Mass comes from the Easter cantata BWV 67, the Qui tollis from cantata BWV 179, the Quoniam from the Reformation Festival cantata BWV 79 and so on. This one was probably written in the mid to late 1730s, for what occasion we know not. These works have been looked down on by the purists, being seen as compilations along the lines of 'Bach's Greatest Hits' rather than as original works in their own right; Albert Schweitzer even described them as 'barbaric parodies'. Being by Bach, they are not that bad though!

Kyrie

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy, Christ have mercy

Gloria

Gloria in excelsis deo.

Et in terra pax

hominibus bonae voluntatis

Laudamus te,

benedicimus te,

glorificamus te.

Gratias agimus tibi

propter magnam gloriam tuam.

Domine Deus, Rex coelestis,

Dues Pater omnipotens.

Domine Fili ungenite,

Jesu Christe

Domine Deus, Agnus Dei,

Filius Patris.

Qui tollis peccata mundi,

miserere nobis

Qui tollis peccata mundi,

suscipe deprecationem nostram.

Qui sedes ad dextram Patris,

miserere nobis

Quoniam tu solus Sanctus,

tu solus Dominus,

tu solus Altissimus

Jesu Christe.

Cum Sancto Spiritu

in gloria Dei Patris .

Amen.

Glory be to God on high

and on earth peace

to men of good will

We praise Thee,

we blee Thee

we glorify Thee

We give thanks to Thee

for Thy great glory.

Lord God, heavenly King,

God the Father almighty.

O Lord, the only-begotten Son,

Jesus Christ.

Lord God, Lamb of God,

Son of the Father.

Thou that has taken away the sins of
the world,

have mercy upon us.

Thou that has taken away the sins.....
receive our prayer.

Thou that sittest at the right hand of
the Father,

have mercy upon us.

For only Thou art holy,

Thou only art the Lord,

Thou only art the most high

Jesus Christ.

With the Holy Ghost

In the glory of God the Father.

Amen.

Phillip Reay was born in Sydney, Australia and studied violin, cello and piano at the New South Wales State Conservatory before being appointed Conductor of the City of Campbelltown Orchestra and from 1984 of the ABC Sinfonia. In 1987 Phillip came to London to study with Sir Charles Groves and in 1990 established a chamber orchestra, Musica Classica in Dortmund, Germany, where he lives today. Since last year he has been the Conductor of Phoenix, the well-known 20th century music group.

Nicolette Moonen, born in Rotterdam, studied modern violin with Jaap Schröder in Amsterdam and studied baroque violin at the Royal Conservatory in The Hague with Sigiswald Kuyken. She has played with most of the leading early music groups including The Leonhardt Consort, La Petite Bande, The Amsterdam Baroque Orchestra and led Philip Herreweghe's Chapelle Royale and Collegium Vocale. She moved to England in 1992 and is well-established with many of the specialist groups.

Catherine Latham studied baroque oboe and recorder at the Guildhall School of Music under David Reichenberg, Philip Pickett and Anthony Robson. For two years she worked with the European Baroque Orchestra and is now well-known as a performer with most of the London period instrument orchestras in London, playing principal oboe with the New London Consort and the London Handel Orchestra. As a soloist, Catherine is recording the entire set of Albinoni double oboe concertos with Anthony Robson and has recorded the Vivaldi D minor double oboe concerto.

Hilary Cox studies with Trevor Craddock. She has a flourishing solo and consort career having made her London solo debut at St John's Smith Square in a concert of Italian baroque music. Since then she has sung solos for Reading Bach Choir, Cecilia Consort and the Reading Handel Choir. Future engagements include duo recitals with Philip Fryer and a concert of English baroque music, again at St. John's.

Cedric Lee took up voice studies after the opening of the Early Music Centre in 1970. He sings with several London choirs including The Renaissance Singers, The Europa Singers and has worked extensively as soloist with The Canonbury Choir. Recently he has appeared as soloist in music by Britten and Handel and in concert performances of Purcell's Dido and Aeneas and The Fairy Queen.

Linden Baroque Orchestra was formed in 1982 by a group of early music nutters in the front room of a house in Linden Gardens. Unusually it combines the talents of amateurs and young professionals, many of whom have later gone on to prominent careers in the early music field. From the beginning the musical director has been the well-known baroque oboist Paul Goodwin who has recently conducted the acclaimed staged version of the St. Matthew Passion on television and film in collaboration with Jonathan Miller. The orchestra has played from Norfolk to Rome and has a reputation for playing unusual music, sometimes in unusual attire. For further information Tel. 0171 586 0553

Linden Baroque Choir was started in 1992 in order to combine with the orchestra in the pursuit of an appropriate performance style, initially for a concert of music by Jean Gilles. It selects singers, both young professionals and talented amateurs who blend well and can be flexible in their approach to both music and words. Tel. 0181 675 4770

CHOIR

Sopranos Julia Aram, Claire Galton, Jenny Hansell, Elizabeth Limb, Julia Raeburn,
Helen Ross

Altos Sally Donegani, Loulla Gorman, Chris Hulek, Sue Klein

Tenors David Harris, Nick Jackman, Stephen Limb, Mark van Ments

Basses Robin Daniel, Barry Davies, Simon Galton, Cedric Lee, Tony Purves

ORCHESTRA

Violin 1 Liz Kenna (leader), Alan Selwyn, Ilana Cravitz, Barbara Grant, Alan Mitchell

Violin 2 Linda McDonald, Ken Fudge, Jane Debenham, Colin Coleman, Rustem
Minhiben

Viola Patricia Hohmann-Barker, Nicola Hayston, Shelley Wilkinson, Rachel Stott

Cello Kathy Currie (continuo), Emma Leaman-Brown

Violone Jo Levine

Organ/Harpsichord John Shea

Oboes Simon Galton, Ena Burgess

Flutes Nick Jackman, Andy Crawford

Bassoon Maggie Bruce

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