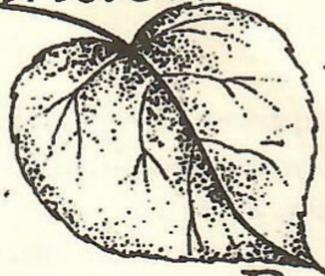


Linden



Baroque

Sunday 27th Jan 2002
St Paul's Church,
Covent Garden

conductor David Ward

Programme:

Handel Arrival of the Queen of Sheba

Handel Concerto Grosso Op 3 No 4

Adagio, Allegro - Andante - Allegro - Allegro

Telemann Concerto for Flute and Recorder

Largo - Allegro - Largo - Presto

Soloists Sue Klein & Andrew Crawford

Handel Coronation Anthem "The King Shall Rejoice"

Allegro - Allegro - A tempo Guisto - Allegro - Allegro

- interval -

*Wine and soft drinks served at back of church
(your strictly voluntary donations would be most welcome)*

Purcell Three Funeral Sentences

1. "Man that is born of a woman" 2. "In the Midst of Life we are in Death" 3. "Thou knowest Lord the secrets of our hearts".

Charpentier Te Deum

Prelude - Te Deum, laudamus - Te aeternum Patrem - Te per orbem terrarum - Tu devicto mortis aculeo - Te ergo quaesamus - Aeterna fac cum sanctis tuis - Dignare Domine - fiat misericordiae tuae Domine - In te Domine speravi.

George Frederick Handel (1685 – 1759) is the only baroque composer to have had his music performed continually up to the present day. He was born in Halle, Germany but became a British citizen, though he never lost his heavy accent and taste for sausages. London in the early 18th century was the musical capital of Europe. Political and economic instability abroad had caused many of the continent's finest musicians to settle here. Handel arrived in London in 1710, lured by the recently set up Italian Opera Company in the Haymarket (on the site now occupied by Her Majesty's Theatre). He had already spent several years learning the ropes in Rome as well as Florence and Venice and was fired with Italianate enthusiasm, as were the Londoners for his music. He was put up at Lord Burlington's mansion in the Mall (now The Royal Academy of Arts), later moving to his famous house in Brook Street, just off Bond Street and next door to Jimi Hendrix – though they never met, of course – which has recently opened as the Handel House Museum – a recommended visit.

He was composer to the Chapel Royal and composed four anthems for the coronation of George II in 1727. *Zadok the Priest* is the most famous, being sung at every coronation since, but tonight's, *The King shall Rejoice*, Psalm xxi, is also very fine, though the actual coronation performance may have been somewhat under-rehearsed, for the Archbishop of Canterbury wrote in his order of service against the words for this anthem, "The Anthem in Confusion: All irregular in the Music". We hope our's is better!

The Arrival of the Queen of Sheba opens part 3 of his oratorio *Solomon* though it was probably written for something else and is said to be drawn on an idea of Telemann's. The *opus 3 Concerti Grossi* (grand concertos in which small groups of instruments are pitted against the band) form a collection of pieces written for other occasions – Handel was an early conservationist, frequently recycling much that was his and sometimes other peoples'. Tonight's concerto was a second overture for the opera *Amadigi* written in 1716.

Georg Phillip Telemann's (1681 – 1767) family disapproved of his precocious musical interests – he wrote his first opera at the age of 12 – and like his friend Handel, his parents insisted upon him studying law. Whilst at Leipzig, away from his mother's watchful eye, he gained a commission from the mayor to compose a cantata every other Sunday at the Thomaskirche – later to be J S Bach's church – and he formed an orchestra to perform regular concerts of his and other contemporary music – including a lot of Handel's – and within a year of his arrival became director of the Leipzig Opera. He was considered the foremost German composer of his time, so much so that he was later actually offered the job of Kantor of the Thomaskirche in preference to J S Bach though he was stuck in Hamburg at this time. He travelled extensively and thoroughly absorbed the musical languages of many countries and was thought daring and avant-garde in his synthesis of national styles – especially the French and Italian. He was a great entrepreneur and wrote and published himself vast quantities of colourful and interesting music for most combinations of instruments and tonight's concerto has become quite popular recently.

Henry Purcell (1659 – 1695) was a fine boy chorister in the Chapel Royal and when his voice broke became keeper of the King Charles II keyboard and wind instruments and organ tuner and later organist at Westminster Abbey. He was also organist at the Chapel Royal under Charles and later James II and William and Mary. He poured out a stream of inventive royal, secular and religious music as well as much extraordinary instrumental music. His word setting is particularly fine, as in these pieces tonight. Henry Playford in *Orpheus Britannicus* wrote of his "peculiar Genius to express the Energy of English Words", though in this context we shall ignore some of his extremely rude ale-house songs. Purcell would certainly have known this church in its original form as designed by Inigo Jones as would Handel, later. The Funeral Sentences were written for the Funeral of Queen Mary in 1695 – the year of Purcell's own death. The words are from the Burial Service.

Marc-Antoine Charpentier (1643 – 1704) has suffered in comparison with his rival Lully in never holding a court appointment – the powerful Lully jealously protected his position – and little of his music was published, though he was prolific and popular in his time. He succeeded Lully as composer with the *Comedie Francaise* led by Moliere but also wrote a considerable amount of sacred music and was in charge of the music at St. Chapelle, Paris. Like tonight's German composers, he studied in Italy, one of the first French composers to do so. He brought to French sacred music flair, drama and colourful harmonisation. This *Te Deum* became a hit after being recorded in 1953 – it is best known today as the Eurovision signature-tune – and apart from the opera *Medee*, little else of Charpentier's output was known until recently. The text of *Te Deum* is a poetic affirmation of life.

David Ward was born in Sheffield and educated at Bryanston School, Caius College, Cambridge and at the Royal College of Music in London. His piano teachers included Cyril Smith and Katharina Wolpe; he also studied in Paris with the legendary Nadia Boulanger. His interpretations of Mozart in concerts and on recordings have won high praise. He has played in the major concert halls in London as well as all over the British Isles and in Europe, America, South Africa, Australia and New Zealand. His interest in and affection for the music of the classical period, in particular Mozart, Haydn and their contemporaries, led him naturally to play the instruments of the age. He has copies of two Viennese fortepianos as well as a harpsichord and a clavichord. These often travel with him for concerts, lecture-recitals or classes. As a conductor David directed his own orchestra, La Spiritata, for many years with whom he gave many concerts based on the Mozart repertoire, including choral works and operas. He also worked with the New Sadler's Wells Opera Company and with The Opera School Wales and Opera Box where he conducted performances of *Così fan Tutte* and *Don Giovanni*. He has worked with Linden Baroque Orchestra and Choir on several occasions, including directing a Mozart fortepiano concerto from the keyboard and conducting a Haydn mass, Bach Motets and Schultz's *Musicalische Exequien*. The orchestra also played for a performance of *Messiah* in Chelsea with choirs from London and Dublin. David teaches piano and fortepiano at the Royal College of Music in London and is also visiting professor of fortepiano at the Birmingham Conservatoire.

Sue Klein studied recorder at Guildhall School of Music after leaving Exeter University and later with Peter Holfftag and has played in masterclasses with Kees Boeke, Walter van Hauwe and Jeanette van Wingarden. She has performed widely in the UK and mainland Europe as soloist, working with many well-known groups and is a well respected teacher.

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.

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 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.

Linden Baroque Orchestra

1st Violin: Tassilo Erhardt (leader) Barbara Grant Alan Selwyn Giovanna del Perugia Anna Ramell

2nd Violin: Ilana Cravitz Lucy Cantrill Michael Jenner Linda McDonald Zen Edwards

Viola: John Sutherland Peter Trevelyan Ruth Player

Cello Kate Kennedy Ruth Beedham **Bass** Kate Aldridge

Oboe: Simon Galton Ena Burgess **Flutes** Andrew Crawford Nicholas Jackman

Recorder Sue Klein **Viola da Gamba** Michelene Wandor **Theorbo** Dawn Johnston

Bassoon Maggie Bruce Mathew Dart **Trumpet** Steve Bennett

Harpsichord/Organ Claire Williams **Timpani** Andreas Ticino

Linden Baroque Choir

Soprano Jane East Claire Gaulton Hidemi Hatada (soloist) Danielle Toyer Beate Willma (soloist)

Alto Sue Benson Jill Caudle Kate Chapman Peter Hellyer (soloist) Deborah Phelan Sally Shillito

Tenor Christopher Benson Tristram Clucas Nick de Mattos David Harris Peter Kerswell (soloist)

Bass Cedric Lee (soloist) John Gerard Hodgson Daniel Ross Richard Shillitto Edmund White

 **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 - £14.80 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. The next concert is March 24th 7.30pm with the Croydon Bach Choir in Handel's Samson at Croydon Parish Church

We are grateful to Peter Holman for the use of his music for the Charpentier Te Deum

Programme Alan Selwyn