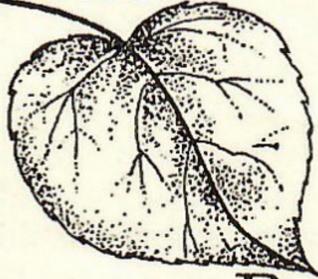


Linden



Baroque

Sunday 15th Sept 2002
St Paul's Church,
Covent Garden

director Steven Devine

Programme:

Telemann Water Music Suite

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

Handel Concerto Grosso Op 3 No 5

Overture - Allegro - Adagio - Allegro ma non troppo - Allegro

- interval -

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

Leclair Concerto for Flute & Strings Op.7 No 3

Allegro - Adagio - Allegro assai

Soloist Andrew Crawford

Handel Water Music Suite F Maj

Ouverture - Adagio e staccato - Allegro - Andante - Andante - Air - Minuet - Bouree - Hornpipe - Allegro - Ouverture to Suite D Maj transcribed for horns in F Maj.

Linden Baroque welcomes our friends and supporters to tonight's concert which has a somewhat watery theme inspired by the recent heavenly downpours.

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. Handel was especially impressed with his music and there are at least 150 documented "borrowings" of Telemann's music within Handel's output.

Telemann's *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 wildly popular piece at the time.

The dance movements, as often in this type of occasional music, referred allegorically to figures from ancient 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 lord of the sea, his son Triton and the Naiads water nymphs. Aeolus was lord of the winds (the owner of an Aeolian harp of course) and Zephyr the gentle god of the west winds. The last two movements depict the ebb and flow of the tide - the vital force keeping open the navigational channels and city canals - and the rollicking sailors on whom the city's wealth depended.

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.

The *Opus 3 Concerti Grossi* (grand concertos in which small groups of instruments are pitted against the band) form a collection of pieces mostly written for other occasions - Handel was an early conservationist, frequently recycling much that was his and sometimes other peoples'. Tonight's piece, dating from 1717, is thought to have been formed from sinfonias used in anthems performed at Canons, the Duke of Chandos' house in Edgware.

The *Water Music* is one of three collections of dances and other music used as background music for a royal party on the Thames, also in 1717, though some may have been composed for previous occasions. The musicians played on rowed barges, the King joining the watery procession at Whitehall and progress being made with the incoming tide up river to a vast feast - again accompanied by music - at Chelsea. There were so many boats that "the whole River, in a manner, was covered; a City Company's Barge was employ'd for the Musick, wherein 50 Instruments of all sorts, who play'd all the way from Lambeth the finest Symphonies, compos'd express for this Occasion, by Mr Hendel; which his Majesty liked so well, that he caus'd it to be plaid over three times in coming and going".

Jean-Marie Leclair (1679 - 1764), one of two sons confusingly sharing the same name was born to a Lyonnaise lace-maker and became a widely-known and much lauded travelling violin virtuoso, renowned for his perfect double stopping and his own invention, the left-handed tremelo. He composed much for his own instrument especially - notably some fiendishly difficult concerti - and was, like Telemann, able to successfully synthesise the French stylistic gestures and embellishments with the rhythmic brio of Italy, acquired during his studies in Turin. He travelled to London several times and for a short time he directed the court orchestra at Versailles and wrote one opera for the Paris Opera. He ended his years in private service, meeting an unfortunate end one gloomy night when he was murdered, his assailant never being found. Tonight's concerto, uniquely among the Op 7 set of 12 for the violin, was written optionally for flute or oboe.

Steven Devine was born in Yorkshire. He was a student at Chetham's School of Music in Manchester and then at Oxford University. He is now a keyboard player and director regularly working with many of the leading soloists and ensembles. He won first prize in the inaugural Broadwood Harpsichord Competition and features on over twenty recordings. He has played for the BBC (television and radio), Channel 4, Radio France and WDR. His first solo CD, entitled 'Bellows, Jacks and Tangents', has been described as "superb", "wholeheartedly recommended" in the early music press. The harpsichord works of JCF Fisher will be released later this year. Steven is now Associate Music Director of Opera Restor'd and has just directed New Chamber Opera. Future plans include performances of Bach harpsichord concerti in Belgrade and Atlanta as well as directing performances of Stradella in Oxford and Handel at Dartington. Steven has been a member of the team at the Finchcocks Collection of historical keyboard instruments, in Kent, for a number of years and is now the Assistant Curator there, with a special responsibility for the educational aspects of the museum. He also recently joined the staff of Trinity College of Music.

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 rather 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: Jean Paterson (leader), Wendy Giles, Michael Jenner, Alan Selwyn, Alex Webb

2nd Violin: Ilana Cravitz, Zen Edwards, Liz Kenna, Linda McDonald

Viola: John Sutherland, Michael Blee **Viola da Gamba** Michelene Wandor

Cello Louise Jameson, Ibi Aziz **Bass** Andrew Kerr

Flutes Andrew Crawford, Nicholas Jackman **Recorder** Sue Klein, Michelene Wandor

Oboe: Simon Galton Ena Burgess **Bassoon** Maggie Bruce, Mathew Dart

Horns: Anneke Scott, Helen Shillitoe

 **Copies of Linden Baroque's 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.

Awarded 3 stars in BBC Music Magazine

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 November 30th 7.30pm
Linden Baroque with the combined choirs of Discantus, London and
Kirtanam, Dublin at St Mary's Church, Bryanston Square, W1

Director and fortepiano soloist David Ward:

**Mozart: "Great" C Minor Mass, & Piano Concerto in C K467 "Elvira
Madigan"**

We are grateful to Peter Holman for the use of his music for the Handel Water Music

Programme Alan Selwyn