



Linden baroque orchestra
New London Singers

Director Julian Perkins

Vivaldi *Sinfonia Al Santo Sepulcro*

Zelenka *Da Pacem Domine ZWV 167 B flat maj*

Fasch *Concerto D min for wind & strings FWV L:d7*

Vivaldi *Kyrie RV 587 G min*

Eleanor Daley *In Remembrance*

interval

Handel *Te Deum & Jubilate for the Peace of Utrecht*

November 11th 2018, St Stephen's Hampstead

Conflict and War seems a fundamental characteristic of the human condition: at a terrible cost. The 'Great War' of 1914-18, which we are remembering today, saw an estimated 9 million combatants and 7 million civilians lose their lives, often after appalling suffering. It is also considered to have contributed to the Spanish Flu epidemic of 1918 (50-100 millions lives lost worldwide) and led to several genocides. Unresolved issues started the Second World War just 20 years later, another 50- 85 million lives lost.

Armistice – the 11th hour of the 11th day or the 11th month of 1918 - saw the official end of hostilities. Today is particularly poignant, being the 100th anniversary Remembrance Sunday, falling exactly on the 11th. The last remaining veteran of the Great War, Florence Green, who signed up for the Women's Royal Air Force at the age of 17, died just before her 111th birthday in 2012.

The War of the Spanish Succession was a pan-European conflict lasting from 1701-1714. The childless and sickly Charles II of Spain had died in 1700 leaving the Spanish Empire to Louis XIV's grandson, Phillip. In anticipation of this event, there had been many agreements and alliances, which were bound to cause conflicts. Charles's nearest surviving relatives, members of the Austrian Habsburgs and French Bourbons, fell into dispute over the potential destabilisation of borders, allegiances, nationhood and trade. War ensued on several fronts - Italy, The Low Countries and Spain. The British were involved through membership of The Grand Alliance formed between Britain, the Dutch, and the Holy Roman Empire, which included Austria, in response to the previous military actions of Louis XIV. Britain was a big financial backer and seeing its commercial interests being affected, was determined to bring an end to the conflict and pushed hard for resolution. Eventually, after protracted negotiations, The Treaty of Utrecht of 1713, followed by the treaties of Rastatt and Baden, led to the cessation of hostilities across Europe by 1714 (though Catalonia and Majorca fought on until 1715). This Peace led to a period of increased importance for Britain in Europe, establishing it as the major maritime and commercial power.

Some historians view the Peace of Utrecht as a key point in the evolution of the modern nation state, preventing two nations being ruled by the same crown and it may also be considered the first major Peace negotiated through diplomacy rather than decided finally on the battlefield.

Handel wrote his celebratory two part *Te Deum and Jubilate* in 1713, the premier being given in St Paul's Cathedral (which, incidentally, was officially declared, in Parliament, 'complete' just two years before, though work continued for several years after). The music came as a Royal commission, from Queen Anne, and was Handel's first major sacred work in English. It was enthusiastically received and performed annually in the cathedral until 1743, being replaced by his *Dettingen Te Deum*. George, Elector of Hanover, was not to succeed to the English throne until the following year, as George I. He must have been somewhat displeased to see his recently departed Kapellmeister writing a work celebrating a Treaty which disadvantaged the Germans, hitherto Britain's allies. London, however, was in celebratory mood at the official end of hostilities. "The parliament marched in the procession to the cathedral, with throngs of people crowded along the parade route," as was reported. "4,000 children sang celebratory hymns. Majestic fireworks were displayed along the Thames." There were over 100 in Handel's choir and Handel directed musicians from the Chapel Royal in what was a triumphant occasion.

Handel's work follows the model of Purcell's *Te Deum and Jubilate* of 1694 and William Croft's of 1709. The text sets the Ambrosian Hymn, *Te Deum – We praise thee, O God* and Psalm 100, *Jubilate Deo – O be joyful in the Lord, in all ye lands*. It is written for a five-part choir (SSATB) with soloists, two trumpets, wind and strings.

Antonio Vivaldi (1678 – 1741) is probably best known for his over 500 concertos for all shapes, sizes and combinations of instruments but in addition wrote he wrote a great deal of chamber music, over forty operas and a large body of sacred works, best known being his *Gloria*. Many were written for one of Venice's orphanages, the Ospedale della Pietà where the 'Red Priest' – so called for his dramatic red hair rather than his volatile nature or occasionally sinful behaviour – was employed on and off throughout his musical career. Vivaldi was well known across Europe in his lifetime but then virtually forgotten until the late 1920s when some volumes containing several hundred of his

collected concerti were unearthed in an Italian monastery and later another large collection in the possession of the descendants of an 18th century Genoese nobleman.

The B Minor *Sinfonia Al Santo Sepulcro* RV 169 was likely written for the chapel in the Sacro Monte in Varallo, near Turin. This was built towards the end of the 15th century as a replica of the Church of the Sepulchre in Jerusalem to avoid pilgrims having to travel to the Holy Land via war-ravaged Turkey. The final chapel was opened in 1728 and this may have been the occasion for Vivaldi's work. The piece, in two movements, is dark and mysterious and leaves a strong feeling of unresolved unease. It is a brief reflection on the suffering of Christ.

Vivaldi's *Kyrie*, RV587 dates from the 1720s and is written for two choirs of four parts and two orchestras and is divided into 3 movements. The text is from the Mass and may have accompanied a lost Gloria.

Jan Dismas Zelenka (1679 – 1745) was a Bohemian composer, born near Prague and known for his adventurous – sometimes surprising! - and expressive harmonic language. He had a great interest in music of the earlier period such as Palestrina and Frescobaldi and much of his music is quite beautiful and a little outside of the 'standard' baroque fare. He was obviously a considerable talent, yet is only becoming rediscovered in recent years.

Employed as bassist initially in Prague, he then moved to the prestigious Dresden court orchestra in 1710 where he stayed, making trips to study in Vienna and Venice but only returning briefly to Prague for a visit where he published, "Six concerti written in a hurry in Prague in 1723". Despite becoming one of the most respected and highest paid musicians he was turned down for the position of Kapellmeister on the death of Heinichen, in favour of Hasse. He wrote a large body of sacred music, in particular, as well as many instrumental works. The Dresden orchestra was of a famously high standard and much of Zelenka's music is quite virtuosic, particularly the oboe and bass writing, as well as containing some demanding vocal parts.

Johann Friedrich Fasch (1688 – 1758) was born near Weimar in Eastern Germany to a family of Lutheran cantors. He was sent to Leipzig to study law but had other ideas. He befriended Telemann at the Thomasschule – the choir school whose later more illustrious director was JS Bach. Graupner was Fasch's senior prefect at the school and Heinichen was also a pupil of Kuhnau's. This cosmopolitan city was thronging with music and Fasch was exposed to new music from everywhere including Italy, with pieces by Vivaldi and others performed frequently.

After taking a variety of insignificant posts, Fasch finally settled in 1722 at a minor court in Zerbst near Magdeburg, where he composed prolifically for the remaining 36 years of his life. The castle he served still partially stands as a burnt out shell following enemy action in the war and plans are afoot to restore part of it for use during the biennial Fasch Festival.

Despite composing at least 16 masses, 4 operas, 12 cantata cycles, 60 concertos, 90 orchestral suites and copious other work, he was never published and most of his vocal music burnt in the castle, though there is still a large body of instrumental works. The court library was full of the most up to date music from Vivaldi, Locatelli, Albinoni, Handel, and others and Fasch skillfully followed the fashions whilst never losing his strong musical personality. He was well thought of in his time; Pisendel played his concertos at the Dresden Court, JS Bach transcribed some of his overtures for the Leipzig Collegium Musicum and his friend Telemann performed a cycle of church cantatas in Hamburg. His style changed over time and is an interesting and idiosyncratic blend of the baroque and early classical. His music is now becoming better known.

Linden Baroque recorded a CD, including a melodious *Missa Brevis*, an exuberant Violin Concerto and an exciting Suite for 3 oboes, bassoons and strings on the Meridian label and some copies are still available on Amazon.

Tonight's concerto for flutes, oboes, bassoons and strings, is from a manuscript in Fasch's hand in the Dresden archives and is in three movements: *Allegro- Andante - Allegro*

Eleanor Daley is a Canadian composer born in 1955 and living in Toronto. She is also the wife of the former mayor of Chicago. She writes almost exclusively church music and is best known for her *Requiem*, from which tonight's piece is drawn and *The Rose Trilogy*. She has published over 100 works and is regularly commissioned by choirs in North America and Europe.

George Frideric Handel (1685-1759) was born a month before JS Bach and only 60 miles away, though the two never met. His father was a barber-surgeon in Halle and Handel's biographer Rev John Mainwaring reports him being upset with his son who was always "getting at harpsichords". His aim was for Georg Frideric being to study law. The young Handel evaded his elderly father's many obstacles, at one time secreting a clavichord in the attic so he could beat the ban on music in the house. The Duke of Saxe-Weissenfels though had a high opinion of the lad and persuaded his father to let him study music with a church organist, Zachow, whose own music embraced the latest fashions, including the Italian. Handel seems to have received a good grounding in composition in all the current styles, learning by copying out the works of other composers, a practice which stood him in good stead for his later many 'borrowings'.

He obtained his first professional post as church organist in 1702 and the following year left Halle for Hamburg where he played in the back desk of the violins at the opera and filled in on the harpsichord. According to his friend Mattheson, "he composed very long, long arias and really interminable cantatas, which had neither the right kind of skill nor taste, though complete in harmony, but the lofty schooling of opera soon trimmed him into other fashions".

Hamburg was a major port with strong links to Italy in particular. One traveller, Gian Gastone de' Medici, the Prince of Tuscany, befriended Handel and persuaded him he needed to acquire a first hand Italian musical education. He stayed from 1706-10 and travelled widely, spending time at least in Florence, Rome, Naples and Venice where he thoroughly absorbed the Italian idioms, which will be evident in the music we hear tonight.

On return from Italy he was appointed Kapellmeister in Hanover. The Elector of Hanover, of course, became George 1st but being a kindly employer, let Handel travel to London to produce his first opera, *Rinaldo*. Handel stayed and established himself in London, followed in 1714 by his old employer on his accession to the British throne.

TEXTS

Zelenka: *Da Pacem Domine*

Da pacem, Domine, in diebus nostris
Quia non est alius
Qui pugnet pro nobis
Nisi tu Deus noster omnipotens.

Grant peace, Lord, in our time;
for there is none else
who would fight for us
if not you, our God, the Almighty.

Vivaldi: *Kyrie*

1. Kyrie eleison.
2. Christe eleison.
3. Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Daley: *In Remembrance* (text: Anon)

Do not stand at my grave and weep.
I am not there, I do not sleep.
I am a thousand winds that blow,
I am the diamond glint on snow,
I am the sunlight on ripened grain,
I am the gentle morning rain.

And when you wake in the morning's hush,
I am the sweet uplifting rush
Of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry,
I am not there, I did not die.

Handel: *Te Deum*

1. *We praise Thee, O God (Adagio, SATB):* we acknowledge Thee to be the Lord. All the earth doth worship Thee, the Father everlasting.
2. *To Thee all Angels cry aloud (Largo e staccato, 2 altos, TB):* the Heavens and all the powers therein.
3. *To Thee Cherubin and Seraphim (Andante, 2 sopranos, SSATB)* continually do cry, Holy, Holy, Holy: Lord God of Sabaoth; Heaven and earth are full of the Majesty of Thy Glory.
4. *The glorious Company of the Apostles (Andante – Adagio – Allegro – adagio – Allegro,* tenor, bass, two sopranos, SSATB).
The godly fellowship of the Prophets praise Thee. The noble army of Martyrs praise Thee. The holy Church throughout all the world doth acknowledge Thee; The Father of an infinite Majesty; Thine honourable, true and only Son; Also the Holy Ghost: the Comforter. Thou art the King of Glory, O Christ. Thou art the everlasting Son of the Father.
5. *When thou took'st upon thee to deliver man (Adagio – allegro – adagio – Allegro, SSATB).*
Thou didst not abhor the Virgin's womb. When Thou hadst overcome the sharpness of death, Thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father.
6. *We believe that thou shalt come to be our judge (Largo, soprano, alto, tenor, bass, SATB).* We therefore pray Thee, help Thy servants whom Thou hast redeemed with Thy precious blood. Make them to be numbered with Thy Saints in glory everlasting.
O Lord, save Thy people: and bless Thine heritage. Govern them and lift them up for ever.
7. *Day by day we magnify thee (Allegro, double choir: SST AATB)*
8. *And we worship thy name (SSATB)* ever world without end.
9. *Vouchsafe, O Lord (Adagio, SSAATB)* to keep us this day without sin.
O Lord, have mercy upon us. O Lord, let Thy mercy lighten upon us: as our trust is in Thee.
10. *O Lord, in thee have I trusted (Allegro, SSATB):* let me never be confounded.

Jubilate

1. *O be joyful in the Lord, all ye lands (alto, SATB)*
2. *Serve the Lord with gladness (SSATB)* and come before his presence with a song
3. *Be ye sure that the Lord he is God (duet: alto, bass, violin, oboe)* It is He that has made us and not we ourselves. We are his people and the sheep of his pasture.
4. *O go your way into his gates with thanksgiving (SATB, strings)* And into his courts with praise. Be thankful unto him and speak good of his name.
5. *For the Lord is gracious (Adagio: 2 altos, bass, oboes, violins)* His mercy is everlasting. And his truth endures from generation to generation.
6. *Glory be to the Father (SSAATTBB)* Glory be to the Son and to the Holy Ghost..
7. *As it was in the beginning (SSATB)* is now and ever shall be, world without end. Amen.

Julian Perkins



Described as 'exuberantly stylish' by the *Sunday Times*, **Julian Perkins** is the Artistic Director of Cambridge Handel Opera and Founder Director of Sounds Baroque.

Conducting engagements have included staged opera productions for the Buxton International Festival, Cambridge Handel Opera, Dutch National Opera Academy, Grimeborn Festival, Guildhall School of Music & Drama, Kings Place, New Chamber Opera and New Kent Opera, in addition to many concert performances.

With Sounds Baroque, he has directed performances with singers including Rebecca Evans, Dame Emma Kirkby and Ashley Riches.

As a player, Julian has performed concertos with the Orchestra of the Age of Enlightenment, Royal Northern Sinfonia and Orchestra of The Sixteen, and has gained a wealth of experience performing with many leading period instrument ensembles and modern orchestras. In addition to performing as the solo harpsichordist in productions at The Royal Opera House, Welsh National Opera and Northern Ireland Opera, he has featured on BBC Radio 3's *Early Music Show* and appeared at numerous venues such as London's Wigmore Hall, New York's Lincoln Center and Sydney Opera House, as well as at the BBC Proms and Edinburgh International Festival. Solo recitals in the UK have included appearances for international festivals at St Albans, Buxton, Canterbury, Deal, Lammermuir, Northern Aldborough, Oundle, Petworth, Roman River, Ryedale, Swaledale and Two Moors. His acclaimed discography includes chamber, solo and opera recordings for Avie, Chandos, Coro, Opus Arte and Resonus on a wide range of instruments, including the Royal Harpsichord at Kew Palace.

Julian read music at King's College, Cambridge, before pursuing advanced studies at the Schola Cantorum, Basle and the Royal Academy of Music, London. He is also a visiting coach at the Royal Opera House, National Opera Studio, several music colleges and universities, and directs the annual Baroque project with Southbank Sinfonia.

www.julianperkins.com

The New London Singers

SOPRANO	ALTO	TENOR	BASS
Heather Catchpole	Emilia Carslaw*†	Justin Althaus*	Chris Dearie†
Helen Gray*	Angie Eldert†	David Brooks*	Sebastian Lomas
Sakiko Honda	Ellen Hayward-Seerst†	Matt Howe	Nick MacMahon*
Jessica Hughes*	Heidi Jost*†	Samuel Lyons	Jason Orringe
Laura Langridge	Adele Julier	Joe Middleton	Laurens Peters*
Susie May*	Cynthia O'Donnell	Owain Roberts*	Henry Ross
Kate Roscoe Bloomer	Kate van Rijswijk		Dan Sainsbury
Milly Walt*	Rosalie Taylor		Ian Williams
	Helen Wills		

*Soloist in the *Te Deum*

†Soloist in the *Jubilate*

Founded in 1963, NLS are one of London's most exciting vocal ensembles. They perform most frequently at St Martin-in-the-Fields on Trafalgar Square but recent concerts have taken them to a variety of venues in the capital, such as St James's Piccadilly, St Paul's Covent Garden, St James's Sussex Gardens, St John's Smith Square, and Kings Place.

In addition to their concert performances, the choir sing annual evensong in the summer. In recent years they have visited Westminster Abbey (2011-2013), Southwark Cathedral (2014-2016), St Paul's Cathedral (2017) and St George's Chapel, Windsor (2018).

TV and audio recording credits include *Classic Goldie*, a follow-up to the popular BBC *Maestro* competition, which featured the choir's musical director Ivor Setterfield; the *Alan Titchmarsh Show* (BBC); and *The One Show* (BBC). The choir have also featured on Joseph Calleja's album *Be My Love* (Decca 2012) celebrating the American tenor Mario Lanza, and on Bill Turnbull's *Relaxing Classics* recorded for Classic FM (Sony 2016).

NLS have been a touring choir for much of their long history with trips to Jersey, Paris, Poznan, Seville and Lisbon.

Recent season highlights include a complete performance of Joby Talbot *Path of Miracles* (2011-12), Monteverdi *Vespers* (2012-13), Bach *St John Passion* (2013-14), Vaughan Williams *Serenade to Music*, Chilcott *A Little Jazz Mass* and CPE Bach *Magnificat* (2014-15), sacred music by Martin,

Poulenc, Durufle and Vilette (2015-16), Bach *B minor Mass* (2016), Durufle *Requiem* as part of Tenebrae's Holy Week Festival (2017) and Schoenberg *Friede auf Erden* (2018).

In 2015 NLS and Julian Perkins performed together at St James's Piccadilly in a programme that included Zelenka *Miserere* ZWV 57, Handel *I will Magnify Thee* HWV 250a, and Bach *Gloria in Excelsis Deo* BWV 191.

Supporting New London Singers

If you enjoyed listening to us perform this evening then we hope you might consider making a donation to New London Singers. Staging concerts with varied and ambitious programmes is a considerable undertaking. Subscriptions paid by our members cover the choir's basic running costs, but we rely on our supporters to allow us to make music of the highest standard and stage ever more riveting concerts. **£50** could help pay for a professional orchestral musician at our next concert. **£75** could pay for an accompanist at a rehearsal. **£100** could help pay for a world-class soloist. **£250** could help us commission an exciting new piece.

To make a donation, please visit our website to donate securely via CAF Donate. www.newlondonsingers.com/support.html If you would like to discuss a potential donation with us, please contact us at friends@newlondonsingers.org.uk

Join our Friends Scheme

Autumn 2018 sees the launch of New London Singers' brand new Friends Scheme which will offer exclusive ticket discounts on concerts promoted by NLS, free concert programmes and recognition of your support in our programmes. To find out more about becoming a Friend, please contact friends@newlondonsingers.org.uk. We look forward to hearing from you.

Linden baroque orchestra

Violin I: Ben Sansom (leader), Gillian Taylor, Christine-Marie Louw, Wendy Talbot, Anja Kuch, Ian Cutts

Violin II: Michael Jenner, Carolyn Hall, Alan Selwyn, Anthony Constantine, Linda McDonald

Viola: John Sutherland, Simon Hill, Andrew Spencer

Cello: David Winfield, Helen Brauer, Mary Walton

Bass: John Mears

Oboe: Simon Galton (Ob1 Te Deum/Fasch), Hannah Blumsohn (Ob1 Jubilate/Zelenka)

Flute: Nick Jackman (solo in Te Deum), Richard Austen

Bassoon: Mathew Dart, Maggie Bruce

Keyboard: Julian Perkins, Christine Thornton

Trumpets: Louis Barclay, Tom Freeman-Atwood

Linden Baroque started life some time around 1984 with 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 brings together the talents of young professionals, teachers, amateurs and postgraduate students and many members have moved on to have prominent careers in the early music field. Some original members still play. The founding musical director was the well-known baroque oboist Paul Goodwin. Now pursuing a busy international conducting career, Paul is Honorary President and Steven Devine, following Walter Reiter, is now our Director Emeritus. The orchestra has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur) and recently in Berlin.

The instruments are either 18th century originals or modern copies - some made by the players themselves and we play at "baroque pitch" of 415Hz. Together with the Linden Baroque Choir we gave first modern performances of music by Jean Gilles and J F Fasch. Our first CD, issued in 2001 on the Meridian label of music by Fasch, was well received and was played on Radio 3 and Classic FM. Linden Baroque is a registered Charity (No 1014921) and, apart from receiving a National Lottery grant in 1999, is entirely self-supporting.

To add your name to our **Linden Baroque emailing-list**, please complete the form inside this programme and leave it on the table on your way out. And bookmark our website!

Forthcoming Concerts:

Bach Christmas Oratorio conductor Stephen Gregson, Twickenham Chamber Consort

Sunday December 16th 7.30pm

All Hallows Church, Twickenham TW1 1DA

Tickets £16, £13 concessions. Includes a glass of mulled wine!

On the door and online: trybooking.co.uk/FLP

Handel Messiah by candlelight With Peter Fender and The Six Centuries Chamber Choir

Thursday December 20th 7.30pm

St James's' Piccadilly

Tickets £20, £15 concessions on the door and online: <https://www.wegotickets.com/event/446580>

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