



Welcome to our concert celebrating some of the joys of this early summer (rail strikes and hayfever notwithstanding)!

There will be no interval.

You are invited to take your drinks straight to your seat
- the bar will remain open after the concert.

Covid levels are still high, indeed rising, in the community (some of our players have recently been afflicted and may not be able to appear), so we kindly request you to take care with others who may be vulnerable and to respect those who choose to wear a mask and maintain a reasonable distance

PROGRAMME:

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| William Boyce | Symphony No. 1 Opus 2 in Bb - <i>Allegro - Moderato e dolce - Allegro</i> |
| Thomas Arne | 'Where the bee sucks' 'Thou soft flowing Avon' 'When daisies pied' |
| Thomas Chilcot | 'Orpheus with his lute' |
| George Frederic Handel | Overture to 'Il Pastor Fido' (The Faithful Shepherd) 'Ombra mai fù' from 'Xerxes' |
| Henry Purcell | Music in The Fairy-Queen: 'Thus, the ever grateful spring' 'See even Night' Music in King Arthur: Overture Song Tune ('How blest are the shepherds') 'Fairest Isle' Chaconne |

It was normal practice in spoken stage drama of the 15th to 17th century to include at least one song, with many well-known examples in the works of Shakespeare. Settings appeared in musical adaptations of Shakespeare for the stage – operas and semi-operas – and we also find, later, songs plucked out of the context of the stage, with settings including small groups of instruments or orchestras which became popular in the Pleasure Gardens, concert rooms and homes. We include a smattering of such pieces, glorifying nature's work, in this early English summer in a programme devised by Theresa and Philippa.

William Boyce (1711 – 1779) was born into the top drawer of the furniture trade, the son of a cabinet maker in the City of London. He became a chorister at St Paul's Cathedral and studied composition with the organist Maurice Greene and later Pepusch. He succeeded Greene as Master of the King's Musick in 1757 and had also become composer to the Chapel Royal, so composed many sacred works, birthday odes and other celebratory pieces. He also regularly provided music for productions at Covent Garden and Drury Lane. He started to lose his hearing

early in his career as an organist and by the late 1740s was totally deaf and had to give up his several church organist posts in the 1760s. He is buried under the dome of St Paul's.

His eight **Symphonies**, published in 1760 by John Walsh, were written earlier as overtures to masques or odes. His music is full of vigour and freshness, though, possibly isolated by his deafness, his works sound somewhat old fashioned towards the end of his life.

Thomas Arne (1710 - 1779) was born comfortably into a family of upholsterers in Covent Garden and he was educated at Eton College. He was both baptised and buried in St Paul's Church, Covent Garden where you can see a plaque illustrated with his most famous composition, 'Rule Britannia', from his Masque *Alfred* (which we performed in 2016).

He was crazy about music but just like Handel his family disapproved of his interests and wanted him to study law. He had to practice in secret and again, like Handel, smuggled a spinet into the house and played, the strings muffled by a handkerchief, whilst the family slept. A meeting with the composer Michael Festing at the opera made him determined to follow his passion and give up his legal training. Festing taught him the violin and introduced him to the musical life of London and Oxford.

Being a Catholic, Arne was barred from most of the important musical posts but was at the centre of theatrical musical activities in London, in the mid-18th century, writing music for over 90 works for the stage. Most of this music was lost, probably burnt in the Covent Garden fire of 1808. He composed popular masques and operas for Drury Lane and later Covent Garden.

Arne became the leading composer of the pleasure gardens at Vauxhall, Ranelagh and Marylebone writing numerous songs and organ concertos and other instrumental music. In 1759 Arne was awarded an honorary doctorate by Oxford University.

Arne was credited with writing what became recognised as a typically English style of music. During his lifetime it was said that he achieved more popularity than any other English composer including Purcell. Charles Burney wrote, "*The melody of Arne ... was so easy, natural and agreeable to the whole kingdom, that it had an effect upon our national taste*".

'Where the bee sucks' is sung by Ariel in 'The Tempest'

'Thou soft flowing Avon' is a setting of words by David Garrick, the theatre impresario, for a Shakespeare Jubilee in Stratford-upon-Avon in 1769 and used again at a Shakespeare Pageant at Drury Lane Theatre, part of a growing craze for Shakespeare in the eighteenth century.

'Where daisies pied and violets blue' is from the song ending 'Loves labours lost' ('daisies pied' meaning many-coloured daisies, nothing urological) and the cheerful song is about wives cheating on their husbands with the cuckoos in the verse referencing cuckolds.

Thomas Chilcot (1707 ?- 1766) was born and stayed in Bath for the whole of his life. He showed early talent and at the age of 14 was apprenticed to the organist of Bath Abbey, Josiah Priest. When Priest died just four years later, Chilcot assumed his position. He was by all accounts a very genial and popular character and became an influential member of Bath society. He was also one of the original members of the Royal Society of Musicians in 1738. His published works are rather few but include 12 harpsichord concertos and he also wrote a set of 'Twelve English Songs with their symphonies. The words by Shakespeare and other Celebrated Poets', from which this ode is taken. The set was very popular – at venues such as Vauxhall Gardens and the Bath Pump Room and the subscription list includes Boyce and Handel. This song with flute and pizzicato strings, 'Orpheus with his lute made trees' is from 'Henry VIII'.

George Frideric Handel (1685-1759) was born to a barber-surgeon in Halle. Though his family wanted him to study law, his talents led him to music, studying with a church organist, Zachow. He spent much time 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. Handel quickly rose through the ranks to direct operas and became a central part of the organisation. Hamburg was a major port with strong links to Italy in particular. A traveller befriended Handel and persuaded him he needed to acquire a first-hand Italian musical education. He stayed in Italy from 1706-10, spending time, at least, in Florence, Rome, Naples and finally Venice. It was in Italy that Handel assimilated Italian music and developed his love of writing for the voice, eventually ending up writing around 40 operas as well as many cantatas and oratorios. On return from Italy Handel was appointed Kapellmeister in Hanover. The Elector of Hanover, of course, later became George 1st but by then Handel had already established himself in London, a major centre of musical activity at the time.

'Il Pastor Fido' is an *opera seria* set in Arcadia and first performed at the rather less arcadian Queen's Theatre in the Haymarket in 1712, the year after the incredible success of his first London opera, 'Rinaldo'. It is a complex tale involving a vexed goddess, Diana, shepherds, shepherdesses and hunters, who either love or reject the wrong people, illicit sex in a cave, culminating in the usual restoration of good sense and forgiveness. This original overture was later much extended for a revival.

'Serse', an opera vaguely concerning Xerxes, King of Persia, was first performed in 1738 and was a flop, probably due to deviating significantly from the conventions of *opera seria*. It is now one

of his most popular operas and this short opening aria, a love song to a plane tree, otherwise known as 'Handel's Largo' (though actually marked *larghetto*), one of the composer's most used and abused pieces. It is actually based on a somewhat similar setting from Bononcini's opera of 1694, using the same libretto (and which followed Cavalli's use of the same material in 1660).

'Ombra mai fù' (Never was a shade)

Frondi tenere e belle
del mio platano amato
per voi risplenda il fato.
Tuoni, lampi, e procelle
non v'oltraggino mai la cara pace,
né giunga a profanarvi austro rapace.

Ombra mai fu
di vegetabile,
cara ed amabile,
soave più

Tender and beautiful fronds
of my beloved plane tree,
let Fate smile upon you.
May thunder, lightning, and storms
never disturb your dear peace,
nor may you by blowing winds be
profaned.

Never was a shade
of any plant
dearer and more lovely,
or more sweet.

Henry Purcell (1658 - 95) was the son of a musician, also called Henry, at the court of the restoration monarch, Charles II. The young Henry sang in the reconstituted Chapel Royal around the age of 9 or 10 where he was also taught several instruments. When his voice broke he became assistant keeper of the royal instruments. As court composer from 1670 onwards, he wrote music for the royal band of Twenty Four Violins and later became organist at Westminster Abbey. He wrote much celebratory vocal music for royal events as well as private chamber music. His many stage works included several large-scale *semi-operas*, among which 'King Arthur' and 'A Midsummer Night's Dream' are most popular.

His adaptation of Shakespeare's 'A Midsummer Night's Dream' sets mostly Shakespeare's text interspersed with allegorical masques with songs and dancing in each act and music between the acts and also as the audience took their seats. The whole performance took over four hours.

'Thus, the ever-grateful spring' comes from the masque of the Four Seasons (we have arrived slightly late in the Linden calendar).

'See even Night', a gentle setting without basso continuo, occurs as the fairies settle in for the night after a good revelling when they anoint Demetrius's eyes with love-juice.

'King Arthur, or the British Worthy' was set to a libretto by John Dryden in five acts and was first performed at The Queen's Theatre, Dorset Gardens in London in 1691. It concerns battles between the Britons of King Arthur and the Saxons. Following the death of Charles II and his patronage of musicians, there was a need to turn to commercial sources of revenue and following the success of the *semi-opera* 'Dioclesian', composer and poet followed up with 'King Arthur', a mish-mash of legend and myth with satirical political references and nationalistic leanings. Whatever it is about, it is great fun, with some splendid and often adventurous music. Linden performed it complete, in Rome (for the first time) in the late 1990s.

'How blest are the shepherds' (we play just the song-tune)

'Fairest Isle, all isles excelling' is one Purcell's greatest hits and was also turned into a hymn by Charles Wesley ('Love Divine, All Loves Excelling'). It appears in Act 5 sung by Venus.

Philippa Hyde



Philippa Hyde commenced her singing studies with Ann Lampard MBE and continued under the tuition of the late tenor David Johnston and Yvonne Minton CBE at the Royal Academy of Music. She graduated with the coveted Dip. RAM in 1993. In 2001 she was awarded the ARAM, an honour granted to past students of the Academy who have achieved distinction in their profession.

Philippa's busy and varied concert, oratorio and operatic career has taken her all over the world, from Helsinki to Beijing, as well as to many of the major concert venues and festivals of Europe. She has performed regularly with The Academy of Ancient Music, the Orchestra of the Age of Enlightenment, The Parley of Instruments, Canzona and the Harmonious Society of Tickle Fiddle

Gentlemen, as well as with her own Period Instrument ensemble, The Musicke Companye. Memorable moments of Philippa's career to date include performing Dido and Aeneas whilst operating a sizeable puppet at London's Queen Elizabeth Hall; performing the same work (without puppets) in the Roman amphitheatre at Sabratha in Libya and attempting a song recital during a thunderstorm in New Delhi, India, as well as performing in such extraordinary venues such as the chapel of Versailles and the throne room in the Rosenborg Palace in Copenhagen. She loves the personal and musical interactions that her career enables her to

experience, whether it is singing alongside choirs throughout the UK, or collaborating with Baroque ensembles in other countries, most notably in Poland.

Philippa is an experienced recording artist. Most recently, she performed the role of Adonis in the first recording of Pepusch's *Venus and Adonis* with the Harmonious Society of Tickle Fiddle Gentlemen, which won the 2016 Opera Award in the Preis der Deutschen Schallplatten Kritik in Germany. It is released on the Ramee label.

Philippa is married to Richard Tanner, Director of Music at Rugby School and has two sons and a most beloved cat. In her spare time she enjoys reading, walking, travel and enjoying the buzz of London.

Theresa Caudle



Theresa Caudle's career started on the cornett as a teenager, when she became leader of The London Cornett and Sackbut Ensemble. She subsequently became increasingly active as a baroque violinist, playing with many of the leading period-instrument ensembles in England, such as The English Concert, The English Baroque Soloists and The Brandenburg Consort. One of her main commitments has been to The Parley of Instruments, of which she was a principal member for twenty-five years and with which she made over fifty recordings. She directs her own ensemble, Canzona, and frequently directs several other ensembles here and abroad, including The Croatian Baroque Ensemble, Linden Baroque and Salisbury Baroque. She is a regular leader of The Hanover Band and also leads Orpheus Britannicus, resident ensemble at Trinity Hall College,

Cambridge. Theresa is a member of The Monteverdi String Band and The London Handel Orchestra as well as playing regularly with The Sixteen, Oxford Bach Soloists and with English Touring Opera in the Old Street Band. Theresa's rare skill at combining cornett and violin playing is demonstrated on her solo CD of 17th century Italian sonatas, "Violino o Cornetto", on the Nimbus Alliance label.

Theresa is well-known as a regular tutor and orchestral director on courses for baroque music at Benslow, Jackdaws and for several of the Early Music Fora. In 2016, having coached on the course for a number of years, Theresa became the Artistic Director of Baroque Week.

During lockdown, Theresa started a new initiative in her village in North Hampshire under the umbrella name Burghclere Baroque. Her aim is to bring first-class performances of baroque music

to her local community, taking advantage of a parish church with fine acoustics and good performance space, and employing young singers and players just starting out in their careers in these difficult times alongside more experienced colleagues, favouring those with local connections whenever possible. In addition she holds chamber music coaching days in her own home, with the bonus of the good, home-cooked food she provides, and also plans to hold occasional orchestral workshops in the village.

Linden Baroque Orchestra started life some time around 1983/4 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 oboeist, Paul Goodwin. Now pursuing a busy international conducting career, Paul is Honorary President and following Walter Reiter, Steven Devine 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 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 is entirely self-supporting.

VIOLIN 1: **Theresa Caudle** (Leader/Director), Jocelyn Slocombe, Anthony Constantine, Wendy Talbot, Michael Mullen

VIOLIN 2: Michael Jenner, Barbara Grant, Alan Selwyn, Linda McDonald, Ian Cutts

VIOLA: Roger Mears, John Sutherland, Deborah Miles-Johnson

CELLO: Christine Draycott, David Winfield

BASS: John Mears

HARPSICHORD: Michael Strange

OBOE: Simon Galton, Peter Tsoulos

FLUTE: Nick Jackman

BASSOON: Mathew Dart

Please keep in touch on our website and Facebook page and if you wish to join the email-list you can fill in one of the forms at this concert or request via the website.

www.lindenbaroque.org