

Linden baroque orchestra



Director Steven Devine

The Angelic sound of the Chalumeau

Soloists Jane Booth
Sarah Smith
James Brookmyre

St Stephen's Church, Hampstead
9th February 2013 6.30pm

G F Handel Concerto Grosso op. 3 no. 4 in F

1. Ouverture 2. Andante 3. Allegro 4. Allegro

J F Fasch Chalumeau Concerto in B flat FWV L:B1 soloist Jane Booth

1. Largo 2. Un poco allegro 3. Largo 4. Allegro

G P Telemann Concerto for Two Chalumeaux TWV 52:d1 soloists Jane Booth & Sarah Smith

1. Largo 2. Allegro 3. Adagio 4. Allegro

-Interval – wine and soft drinks available

C Graupner Suite (Overture) No 38 for Three Chalumeaux & strings soloists Jane Booth & Sarah Smith & James Brookmyre

1. Overture 2. Air - allegro 3. Contentamento 4. Sarabande 5. Menuet 6. L'affanno
7. Rigaudon

J F Fasch Suite in D minor for 2 oboes, bassoon & strings FWV K:D4

1. Ouverture 2. Air 3. Gavotte 4. Aria, largo 5. Fuga alla breve 6. Menuet i 7. Menuet ii
8. Rejouissance 9. Menuet

Imagine for a moment you are a sheep on a mountainside in, maybe Greece or Turkey, or indeed Hampstead. Which type of shepherd would you prefer looking after you: one who played the shrill pipe, the rasping, nasal shawm – the precursor of the oboe - or the soft, watery sounding chalumeau, which led, eventually, to the clarinet? We'll have to leave it to ewe to interpret tonight, with the rare chance, on these verdant pastures of NW3, to compare the refined tones of the baroque oboe with the angelic sound of the chalumeau.

The chalumeau is a single reed instrument compared with the double reed of the oboe. The name is derived from Greek to the Latin *calumus*, meaning 'reed'. Most of the folk chalumeaux were unsophisticated, with the vibrating reed frequently carved from the tube itself. Their crude tuning meant it could not readily play with others instruments, impossible to fit into orchestras and thus ignored by composers. The recorder was reaching the end of its capabilities, drowned out in the expanding 18th century orchestra and experiments were being made to seek a more powerful successor. The chalumeau was being examined as a contender. Among others, the instrument maker, J C Denner, in Nuremburg, and his son Jakob, managed to tame the shepherd's instrument into one with a set system of tuning, though to keep the thing absolutely in tune still requires subtle adjustments of the mouth- the *embouchure*. You'll be surprised tonight by the relatively low, velvety tones coming from what looks like nothing more than a soprano recorder - the smallest, soprano chalumeau (in the Fasch Concerto). This is its natural (rather than overblown) voice, still called the *chalumeau register* in the clarinet. The chalumeau, despite its beautiful sound, was limited in range – to twelve notes only (that's why you'll hear three, different sized members of the family in the Graupner piece tonight) and could only play in limited key signatures. To reach the higher register required the invention of a specially placed key. The Denners are again credited with this version, the first clarinet, which now has a much wider range. With the acquisition of more mechanical keys it became able to play in all key signatures. Music for the first clarinets appeared around 1740 – Vivaldi wrote many pieces and even Handel wrote an overture using the clarinet. It took off and became an orchestral staple. The poor chalumeau had been surpassed, though it still clung on for an occasional guest appearance. A collection of pieces was published in London as early as 1698 for the 'Mock Trumpet' and is the earliest known published music for the chalumeau. There is a reasonable surviving subsequent repertoire and it was especially popular in the first half of the 18th century in Hapsburg Vienna, where many itinerant Italians, such as Caldara and Bononcini, as well as the native Fux, composed for it. They were generally used for special effects such as imitations of birdsong, pastoral scenes or tender moments in opera – appearing even in Gluck's earlier Viennese productions of *Alceste* and *Orfeo* - or in character pieces such as we'll play tonight.

George Frideric 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, coming to London, then the musical capital of Europe, in 1710. Political and economic instability abroad, its lively trading status and the lack of rigid religious and court structures had encouraged many of the continent's finest musicians to settle here. Handel had already spent several years learning the ropes in Italy. He had played in Corelli's band many times in Rome and Corelli was hired to lead the orchestra in the first performance of several works by him, including *La Resurrezione*. He thoroughly assimilated the *concerto grosso* genre from the master. The *concerto grosso* became a popular form in England and was often used as a 'filler' between acts in the theatre or as an overture. The typical Corellian concerto is of four movements with strictly tonal harmony,

'walking' bass lines and a harmonic clash at cadences. Handel's **Op 3 Concerti Grossi** set, known in his day as 'Oboe Concertos', is very varied and employs wind instruments as well as strings and in addition to the usual Italian fast, slow, fast, slow format, introduces French dances. This collection might be seen, therefore, as Handel's answer to Bach's Brandenburg Concerti or his Orchestral Suites. They were published in 1734 by John Walsh, from material culled from previous favourite music for the theatre or church, some of which in turn was taken from other composers' works.

Johann Friederich Fasch (1688 – 1758) was born in Weimar and studied composition in Leipzig where he was sent to study law but like Telemann, whom he befriended, devoted himself to musical studies. Leipzig was at the time a centre of great musical activity and Fasch became acquainted with and influenced by a profusion of works from Italy and France. German courts prized the music of both nations and many Italian musicians were also employed. Fasch took several minor jobs in Germany including at the court at Bayreuth, before settling at the court of Zerbst in Saxony, as Kapellmeister, in 1722, dying there 36 years later. Although unpublished in his lifetime he composed prolifically; at least 16 masses, 4 operas, 12 complete cantata cycles as well as 90 instrumental suites, over 60 concertos and much chamber music. The greater part of his output was lost when the castle at Zerbst was largely destroyed by allied bombing in 1945. 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; JS Bach transcribed some of his overtures for the Leipzig Collegium Musicum and Telemann performed a cycle of Fasch's church cantatas in Hamburg. His style changed over time and is an interesting and idiosyncratic blend of the baroque and early classical. He is developing a wider following and has his own festival in Zerbst.

Georg Phillip Telemann's (1681– 1767) family disapproved of his precocious musical interests and like his friends Handel and Fasch, 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 and he formed an orchestra (surviving to this day as the Leipzig Gewandhaus 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, hence his preferential offer of the job of Kantor of the Thomaskirche over Graupner and Bach. He knew Bach, having held an earlier post in Eisenach at the time Bach was there indeed Telemann was godfather to one of Bach's sons, Carl Philipp Emanuel. 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. They also exchanged plants.

Christoph Graupner (1683 – 1760) was born near Kirchberg in Saxony. Inevitably (like Handel, Telemann and notable composers of the time- he went off to Leipzig to study law but ended up studying music with Kuhnau. He travelled to Hamburg where he played

harpsichord in the opera orchestra, which included a young violinist called Handel. He wrote six operas there. In 1711 he became court chapel master in Darmstadt where he remained for the rest of his life, despite getting offered the post of Kantor of the Thomaskirche in Leipzig on Kuhnau's death when Telemann, the first choice, was offered a salary increase to keep him in Hamburg. The salary dispute in Darmstadt that led to Graupner's application was settled and so he withdrew his application leaving a certain J S Bach – the third choice - to take up the post. Around 2,000 works by Graupner remain. He was definitely at the cutting edge of music with interesting harmonic ideas and a variety of experimental styles. He often wrote for large forces (some symphonies include up to 6 timpani) or exotic groupings of instruments such as we'll hear tonight; he wrote several suites involving chalumeaux in various combinations. After he died, a legal dispute prevented his works being published and as fashions moved on his music was forgotten, only fairly recently re-emerging. One of his few pupils was J F Fasch.

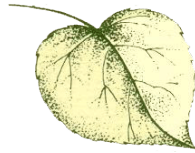
Jane Booth is a specialist in the early clarinet and chalumeau. In addition to her work as Head of Historical Performance at the Guildhall School of Music & Drama, London, regular masterclasses and international adjudicating, she has pursued a busy international career, playing all over the world with many renowned ensembles including the Orchestra of the Age of Enlightenment, Tafelmusik and The Academy of Ancient Music. Jane has worked under the direction of numerous celebrated conductors, including Sir Simon Rattle, Sir John Eliot Gardiner, Sir Mark Elder, the late Sir Charles Mackerras and Vladimir Jurowski. Her repertoire is vast and extends from the works of Handel, Telemann and Vivaldi through to Wagner, Mahler and Debussy – all on historically appropriate instruments. Jane is also much in demand as a chamber musician and concerto soloist in the UK, North America, Japan, Australia and Europe. Her recent performances of Mozart's Clarinet Quintet in Ontario with the Eybler Quartet, in The Wigmore Hall with EnsembleF2, and at the Tudeley and North York Moors Festivals have been widely acclaimed, as have her performances across Europe with Robert Levin and Ronald Brautigam. Solo performances include baroque concertos by Fasch, Telemann, Graupner, and Molter, Mozart's Concerto for basset clarinet and Weber's Concertos performed Europe-wide. Jane's CD releases include, *Theme and Variations*, recorded with the Eybler Quartet (Analekta), which includes Mozart's Clarinet Quintet and *Clarinets by Arrangement* (sfzmusic), nineteenth century arrangements of popular works employing basset clarinet, basset horn and fortepiano, *Aux Armes Citoyens* with Les Jacobins (ATMA), and most recently *Schubert's Lieder: Music and Words* (sfzmusic). A DVD on Mozart's Kegelstatt Trio is currently in production with the English group, Ensemble DeNOTE, of which Jane is a founder member. www.janebooth.net

Sarah Smith has performed in an array of venues including The Barbican, St Martin-in-the-Field and Kings Place. As an active chamber musician Sarah has toured Bulgaria and Ireland with the Siskin Trio. Sarah is a member of DeNOTE Winds who recently performed in the opening concert of the Canterbury Festival. Born and educated in Belfast, Sarah graduated from the Guildhall School of Music and Drama receiving both First Class Honours in her BMus and a Distinction in her MMus. Sarah is extremely grateful to The Kathleen Trust and The Worshipful Company of Haberdashers for making her studies possible. In 2007 she was the inaugural winner of the Bank of Ireland's Catherine Judge Memorial award. Sarah is also the recipient of an RPO Sir John Barbarolli Award, the English Speaking Union Menuhin Banff Scholarship and a Northern Ireland Arts Council

travel bursary. In 2011 Sarah was selected as a participant for the LSO Wind Academy. Sarah has recently been accepted on to the OAE's Experience Scheme 2013 and is the recipient of the Young Musicians Platform Award from the Arts Council of Northern Ireland.

James Brookmyre is in his final year at the *Guildhall School of Music & Drama* where he studies recorders with Ian Wilson, Pamela Thorby and Robert Ehrlich and period clarinets and chalumeaux with Jane Booth. Additionally, 2011 saw James studying at the *Escola Superior de Música de Catalunya* in Barcelona with Pedro Memelsdorff and Lorenzo Coppola. James has performed in venues ranging from Carnegie Hall, New York to Royal Albert Hall, London and regular performances with recorder consort WoodWork and medieval ensemble Espirales have taken him around the UK, France, Cataluña and Israel. He is also one half of the ensemble *Salon Vert*, a duo of classical clarinet and cello. His repertoire spans the music of Machaut and Ciconia to Berio and Tsoupankos and is currently preparing a lecture-recital programme of medieval and contemporary music entitled *Something Borrowed, Something Blue...* to be delivered in summer 2013. Several works have been composed for him including experimental *Pixels* for soprano and contrabass recorders and marimba by Luke Starkey and *too much information* and *Jungle Life* by Jay Mackie, all published by Peacock Press.

Steven Devine has been the harpsichordist with London Baroque since 2007 in addition to his position as Co-Principal keyboard player with the Orchestra of the Age of Enlightenment. He is also the principal keyboard player for The Gonzaga Band, Apollo and Pan, The Classical Opera Company and performs regularly with many other groups around Europe. He has recorded over thirty discs with other artists and ensembles and made three solo recordings. His latest recording of Bach's Goldberg Variations (Chandos Records) has been receiving critical acclaim - including Gramophone magazine describing it as "among the best". Steven made his London conducting debut in 2002 at the Royal Albert Hall and is now a regular performer there - including making his Proms directing debut in August 2007 with the Orchestra of the Age of Enlightenment. He has conducted the Mozart Festival Orchestra in every major concert hall in the UK and also across Switzerland. In opera, Steven has worked at the Comische Oper in Berlin and alongside Paul McCreesh throughout France. With Opera Restor'd, he has conducted at Wigmore Hall in London, at the Warwick, Lake District, Stour, Norwich and English Haydn Festivals. Steven is Music Director for New Chamber Opera in Oxford and with them has conducted performances of Purcell's Dido and Aeneas, Mozart's La Finta Semplice, Stradella's Il Trespolo Tutore, Rossini's Le Comte Ory, Handel's Xerxes, Arne's Artaxerxes, Galuppi's Il Mondo alla Rovversa. He has directed the first performance of the newly-acquired score of Cavalli's Erismena and Sallieri's Falstaff with the same forces. For the Dartington Festival Opera he has conducted Handel's Orlando and Purcell's Dido and Aeneas. In 2012 Steven worked with Nancy Argenta in Canada, conducting a Handel Oratorio and Bach Cantatas. Passionate about the role of music in education, Steven is a regular member of the OAE education team, Professor of Fortepiano at Trinity College of Music and a visiting teacher, adjudicator and examiner for many other institutions. One of Steven's proudest (and longest) associations is with the Finchcocks Musical Museum in Kent where he holds the post of Director of Development.



Linden Baroque was formed in late 1984 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 Steven Devine, following Walter Reiter, as 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.

We gave first modern performances of music by Jean Gilles and J F Fasch. Our first CD, on the Meridian label of music by Fasch, was well received and was played on Radio 3 and Classic FM.

Copies are available for sale tonight at £10 - not long 'til Christmas again!

Linden Baroque is a registered Charity (No 1014921) and, apart from receiving a National Lottery grant in 1999, is entirely self-supporting. We are always looking for sponsorship for individual events or series.

O r c h e s t r a

Oboes Lysander Tennant, Simon Galton

Bassoon Maggie Bruce

Violin 1 Hazel Brooks (leader), Mike Blee, Ian Cutts, Carolyn Hall, Alan Selwyn

Violin 2 Michael Jenner, Anja Kuch, Michael Mullen, Olwen Foulkes, Linda McDonald

Viola John Sutherland, Jane MacSween, Andrew Spencer

Cello Mary Walton, Helen Brauer

Bass Andrew Kerr

Harpichord Christine Thornton

Next concert at St Stephen's:

June 22nd / 23rd Purcell's Dido & Aeneas in a semi-staged production by Peter Fender with dancing and other music of the period.

www.lindenbaroque.org

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