

*Linden* baroque orchestra

GLORIANA  
WOMEN IN HARMONY

# Pietà

baroque music  
for female voices

Directors  
Deborah Miles-Johnson  
Susan Carpenter-Jacobs



Vocal and orchestral music for Lent by

Bach Handel Hasse Vivaldi  
Zelenka Charpentier Telemann

**Sunday March 17th 6.30pm**

St Stephen's, Rosslyn Hill Hampstead NW3 2PP

[www.lindenbaroque.org](http://www.lindenbaroque.org) [www.gloriana.net](http://www.gloriana.net)

**in aid of Pancreatic Cancer Research Fund**

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# GLORIANA

WOMEN IN HARMONY

## Linden baroque orchestra

Gloriana, led by established choral director and singer **Deborah Miles-Johnson**, brings new colours, repertoire and timbre to its performances. Deborah's experience across different musical genres gives her an impressive conducting range and gains her credibility with singers and audience alike. Many members of the choir, drawn from top choruses and chamber choirs across London and the South East, have worked with Deborah either individually or as members of choruses she has trained and they praise her energy, commitment and positive approach.



Gloriana bubbles with enthusiasm for new repertoire as well as the classics, and has already premiered Andrew Parnell's *Angel Voices*, Jeremy White's *A Witches' Brew*, Kim Porter's starry *Perfect Light* and Chris Cook's *Starsong*.

You'll hear new sonorities in this choir of adult women's voices and a commitment to dazzle with performances of both well-known and unfamiliar music.

Linden Baroque Orchestra 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 the prominent harpsichordist and director, Steven Devine, is the 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 more recently in Berlin.

The instruments are either eighteenth-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 the first modern performances of music by Jean Gilles and J F Fasch. Our CD of music by Fasch, issued in 2001 on the Meridian label, was well received and was played on Radio 3 and Classic FM.

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## Deborah Miles-Johnson

Musical Director

Deborah has been a freelance musician all her life: from teaching the flute after leaving the Royal College of Music to joining the BBC Singers, singing with The Sixteen and Tallis Scholars and then singing as a soloist internationally under some great conductors including Sir Simon Rattle and Sir Georg Solti.

As a soloist she acquired a reputation for taking on difficult contemporary repertoire at short notice. She has made many recordings, notably an excerpt from *Carmen* with Gerald Finley; the *Missa Brevis* in D and B flat by Mozart for Naxos and one of the *Converse* in the EMI recording of Puccini's *Suor Angelica*. Deborah sings regularly at the Royal Opera House, Covent Garden, as a member of the Extra Chorus, recently in *Tosca* (Puccini), Verdi's *Requiem* and *Simon Boccanegra*. She is soon to commence rehearsals for Giordano's *Andrea Chénier*.

Deborah's career includes conducting her two choirs: initially the highly successful Imperial Male Voice Choir and most recently *Gloriana*. She was the vocal coach for the BBC Symphony Chorus for twenty years, was Chorus Master for Chelsea Opera Group and now assists many choirs around the country and abroad. Her versatile life includes a thriving teaching practice and singing the backing tracks for many recent movies. Highlights include *Star Wars*, *Lord of the Rings*, *Harry Potter*, *Shrek*, *Pirates of the Caribbean* and *Dumbo!*

## Susan Carpenter-Jacobs

Leader and Co-director

Since becoming part of the Early Music movement in the 1980s Susie has toured the world's concert halls and opera houses with some of the finest orchestras and ensembles that focus on contemporary style and historical context. As a member of the Orchestra of the Age of Enlightenment for three decades, she was part of an exciting historical voyage of discovery from the glories of the late Renaissance, through the eras of Baroque, Classical and Romantic music, up to the present day.

Susie has always been committed to music education through teaching the violin and coaching ensembles of all abilities. Since its inception she has been an active member of the outstanding education programme run by the OAE, taking music workshops in primary and secondary schools, colleges and universities and participating in exciting and ambitious projects in collaboration with such institutions as Imperial College, The National Portrait Gallery, St George's Brandon Hill and Dartington College.

Since leaving the OAE she continues to play in freelance chamber groups and orchestras in collaboration with opera companies, church and cathedral choirs, universities, music societies and schools.

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# PROGRAMME

Deborah Miles-Johnson (musical director)

Susan Carpenter-Jacobs (leader and co-director)

## LINDEN BAROQUE

*Sonata al Santo Sepolcro* Antonio Vivaldi (1678—1741)

## GLORIANA

*Stabat Mater dolorosa* Marc-Antoine Charpentier  
(1643—1704)

## GLORIANA AND LINDEN BAROQUE

*Gesù al Calvario* Jan Dismas Zelenka (1679—1745)  
*Introduzione, Recitativo, Coro primo*

## LINDEN BAROQUE

*Sinfonia from Brockes Passion* Philipp Telemann (1681—1767)

## GLORIANA

*Tristis est anima mea* Marc-Antoine Charpentier  
(1643—1704)

## GLORIANA AND LINDEN BAROQUE

*Miserere mei Deus* Johann Adolf Hasse (1699—1783)

## INTERVAL

This concert is given in memory of Mary-Jane Boffey, soprano (1950—2018), and in aid of the Pancreatic Cancer Research Fund. Donations to the work of the Fund will be most gratefully received.

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## GLORIANA AND LINDEN BAROQUE

Six movements from *Tilge, Höchster,  
meine Sünden*

J S Bach (1685—1750)

## LINDEN BAROQUE

*I Pententi al Sepolcro del Redentore*

Jan Dismas Zelenka (1679—1745)

*Ferma l'ali*

From *La Resurrezione*

George Frideric Handel  
(1685—1759)

## GLORIANA AND LINDEN BAROQUE

*Christ lag in Todesbanden*

*Sinfonia, Duet*

J S Bach (1685—1750)

## GLORIANA

*Regina Coeli*

Marc-Antoine Charpentier  
(1643—1704)

## GLORIANA AND LINDEN BAROQUE

*Il Nume Vincitor*

Final chorus from *La Resurrezione*

George Frideric Handel  
(1685—1759)

Many thanks to Jeremy White for his invaluable help with the vocal scores used tonight.

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## PROGRAMME NOTES

Tonight's concert is based around Lent and the *Miserere* by Johann Hasse, which was unknown to me until about a year ago. I discovered that this was an original piece for women's voices with strings, which Hasse only later rearranged for mixed voices. As a back row viola player in Linden Baroque it was a natural step to ask them to join forces with Gloriana and I hope you will enjoy tonight's collaboration!

We open with a church sonata from Antonio Vivaldi composed in 1728. This brief two-movement work in E flat major was named for the Knight of the Holy Sepulchre, a hero of the first crusade.

The *Méditations sur le Carême* (Reflections for Lent) by the French composer Marc-Antoine Charpentier consist of ten short motets, although tonight we will perform only two: No 8 – *Stabat Mater* and No 3 – *Tristis est anima mea*. They reflect upon aspects and events connected with Christ's Passion but we do not know when they were composed or what their liturgical purpose was. They were originally composed for three male voices with continuo but have been transposed for female voices especially for tonight's performance.

The Czech composer, Jan Dismas Zelenka was recognised as one of the most original composers of his time: his compositions known for their ingenuity and resourcefulness – and their beauty. He spent most of his life in Dresden and his contemporary admirers included Bach and Telemann who had the highest regard for his contrapuntal mastery and harmonic inventiveness. *Gesù al Calvario*, composed for Good Friday in 1735, describes the period between the death sentence of Jesus until the crucifixion. Tonight we are performing the first three movements which vividly describe the emotions of Mary, the mother of Jesus, and Mary Magdalene who accompanied him to Calvary. Later in the programme we play *I Penitenti al Sepolcro del Redentore* - written for Good Friday the following year.

Georg Philipp Telemann composed more music than both of his celebrated contemporaries, Bach and Handel, put together, and explored every conceivable musical genre in the course of that

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staggeringly vast output. Among his multiple Passion settings, one of the earliest to the poetic text by Barthold Heinrich Brockes, first performed in Frankfurt in 1716, is perhaps the most successful. Tonight we play the Sinfonia.

Johann Hasse, another contemporary of Bach and Handel, was immensely popular and a pivotal figure in the development of eighteenth-century music, but after he died was almost completely ignored until recent years. The *Miserere* was written in 1728 for the famous girls' chorus of the Conservatoire in Venice where he was Maestro di Cappella and became one of the most celebrated compositions of the century.

### INTERVAL

J S Bach was greatly influenced by Italian music and was believed to have been present at an opera by Hasse who returned the favour by attending an organ recital. Bach obtained a copy of the immensely popular *Stabat Mater* by Pergolesi which he then rewrote in his own inimitable style. He replaced the Latin text with Psalm 51 *Tilge, Höchster meine Sünden* (Blot out, O God, my sins), added a viola line to the orchestral part (quite a contrapuntal feat) and slightly altered the vocal lines, replacing the operatic quality with something more instrumental. Tonight we will perform six movements.

*Christ lag in Todes Banden* (Christ lay in death's bonds) is a cantata for Easter and one of Bach's earliest church cantatas. It was probably written for a performance in 1707. Tonight we perform the Sinfonia and the duet for soprano and alto.

*Regina Coeli* is not one of Charpentier's *Méditations* but a freestanding piece for Easter, rejoicing that Christ has risen.

We end with a foretaste of Easter in Handel's *La Resurrezione*, a sacred oratorio first performed on Easter Sunday 1708. Earlier in the programme, we perform the aria *Ferma l'ali* for soprano (Mary Magdalene) and flutes, where she asks that the night not keep her from her sorrow ('fold your wings and flit not over my eyes, O unwelcome sleep').

**Deborah Miles-Johnson**

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# GLORIANA

## WOMEN IN HARMONY

### Soprano

Helena Ballard  
Julia Blinko\*  
Elena Dante\*  
Margaret Gibson  
Emily Jacks  
Jane Johnson  
Alice Knight  
Rei Kozaki  
Christine Leslie  
Clare Loosley\*  
Katie Masters

Rosie Norris  
Gill Perkins  
Robina Redgard-Siler\*  
Helen Street\*  
Anne Taylor

### Alto

Rosalind Bagshaw  
Susannah Edwards  
Ann Flood  
Toni Gordon  
Rachel Green\*

Mary Hill  
Jo Houston  
Kirsten Johnson  
Heidi Jost\*  
Celia Kent  
Annika Lindskog\*  
Joanna MacKenzie  
Cecily Nicholls  
Hana Tiller  
Tessa Trench  
Jo Tripp

\*Soloists

## *Linden* baroque orchestra

### Violin I

Susan Carpenter-Jacobs  
Carolyn Hall  
Gillian Taylor  
Christine-Marie Louw  
Barbara Grant  
Linda McDonald

### Violin II

Michael Jenner  
Hannah Patrick  
Anthony Constantine  
Wendy Talbot  
Alan Selwyn  
Simon Hill

### Viola

Roger Mears  
Nicola Hayston  
John Sutherland  
Andrew Spencer

### Cello

Mary Walton  
Helen Brauer  
Christine Draycott

### Bass

John Mears

### Flute

Nick Jackman  
John Wilks

### Oboe

Lysander Tennant  
Simon Galton

### Bassoon

Mathew Dart

### Keyboard

Edward Lilley

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