

A decorative border with a repeating floral and scrollwork pattern surrounds the text.

LINDEN BAROQUE
ORCHESTRA & CHOIR

Leader - Julia Bishop

with

SACKBUTS & CORNETTS
OF THE KINGS MUSICK

Conductor - Paul Goodwin

GLORIOUS MUSIC OF THE
17TH CENTURY FOR THE
SEASON OF ADVENT

CHORAL AND INSTRUMENTAL MUSIC BY
SCHÜTZ, GABRIELI, SCHEIDT, MARINI
AND THEIR CONTEMPORARIES

Saturday November 12th 1994 - 7.30 pm
Grosvenor Chapel, South Audley Street
London W1

PROGRAMME

- Monteverdi Toccata from Orfeo.
- Schütz Tröstet, tröstet mein Volk. SWV 382
Comfort ye, Comfort ye my people. (Isaiah 40: 1-5)
Sei gegrüßet, Maria, du holdselige. SWV 333
And the angel came in unto her, and said, Hail though art highly favoured. The Lord is with thee, blessed art thou among women. (Luke 1: 28-38)
- Gabrieli Canzona XI in 8 parts
- Schütz Magnificat anima mea Dominum. SWV 468
My Soul doth magnify the Lord.
- Schmelzer Sonata for violin, dulcian and continuo.
- Schütz Joseph, du Sohn David. SWV 323
Hodie Christus natus est. SWV 315
Ein Kind ist uns geboren. SWV 302
For unto us a child is born. (Isaiah 9: 6-7)
O Jesu, nomen dulce. SWV 308
- Thoinet Arbeau Dance
- Schütz Ein Kind ist uns geboren. SWV 384
For unto us a child is born. (Isaiah 9: 6-7)
- Gabrieli Canzona XV in 16 parts
- << INTERVAL >>
- Speer Sonata
- Schütz Der Engel sprach zu den hirten. SWV 395
And the Angel said unto them, fear not for I bring you good tidings of great joy. (Luke 2: 10-11, Isaiah 9:6)
- Marini Echo Sonata for 3 violins and continuo.
- Schütz Allein Gott in der Höh sei ehr SWV 327
To God alone on high be praise.
- Schmelzer Sonata à 7
- Schütz Das Wort ward Fleisch. SWV 385
And the word was made flesh and dwelt among us. (John 1:14)
- Gabrieli Canzona XVI
- Schütz Verbum caro factum est. SWV 314
- Usser Sonata à 8
- Schütz Alleluja! Lobet den Herren in seinem Heiligtum. SWV 38
Praise ye the Lord. Praise God in his sanctuary; praise him in the firmament of his power. Praise him for his mighty acts: praise him according to his excellent greatness. Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals.
Let everything that hath breath praise the Lord. Praise ye the LORD.

With only forty three shopping days to Christmas and the beginning of the Advent season, tonight's concert, devised by Maggie Bruce and Paul Goodwin, takes as its motif the Christmas Story, as told in a group of motets by Heinrich Schütz. Around and between, we weave other pieces of the period, all of which are likely to have been known by Schütz and his original performers.

Heinrich Schütz

Heinrich Schütz is recognisably the greatest of German 17th century composers. Over 500 works survive, although due to continual war and economic trouble in Europe (as today!) many others went unpublished and have been lost. Most of his music was sacred, much of it, as are tonight's examples, set to biblical texts. It was written for private worship with larger scale pieces for political public occasions. His style derives from a synthesis of the German Protestant tradition and the later Netherlands style incorporating new techniques from Italy (some definitely avant garde for that time) after studies with Gabrieli and personal contact with Monteverdi. Much of his strong rhythmic sense derives from setting German rather than Latin texts. Thus he realises Luther's aim of bringing worship into the vernacular.

He was born into a prominent bourgeois family in Saxony in 1585 (exactly a century before Bach), his father a town clerk turned innkeeper. He was a fine singer and served as a choirboy in the court of Landgrave Moritz where he excelled at music and academic studies. He later studied law at the university of Marburg but soon left for three years in Venice where he formed a close relationship studying with Giovanni Gabrieli, each holding the other in high esteem. When Gabrieli died he returned to Germany where his parents resumed their attempts to stop him studying music.

He soon achieved a position in Dresden with the Elector of Saxony where Praetorius was a visiting director. He provided music for court ceremonies and ordinary religious observance and taught the choirboys. He soon became director of this, the most important musical establishment in Protestant Germany and his influence and involvement spread far.

In 1628 on a further journey to Italy he found that music was advancing considerably and Monteverdi "guided him with joy and happily showed him the long sought path".

On his return he was offered employment for a short time as Kapellmeister to Crown Prince Christian of Denmark, a benefactor for many years hence. On return to Dresden, financial problems there led to a decline in musical standards so that at the age of sixty he sought retirement, although he continued to write music at court until the death of the Elector, his employer for forty years. Subsequently he wrote much fine music, notably the three Passions.

He died from a stroke almost exactly 322 years ago on Nov 6th 1672 aged 87 outliving his children and his beloved wife. His surviving letters reveal him as a widely read, intelligent, sensitive man who was in turn well respected and liked throughout Europe.

Giovanni Gabrieli

Giovanni Gabrieli was one of the most influential figures of his time. After some years in Munich, he became organist at St Mark's, Venice following the death of Merulo. He assumed the role of chief composer of Venetian ceremonial music on the death of his uncle, Andrea. His fame as a composer especially of his "Sacrae Sinfoniae" of 1597 spread throughout Europe and he was sent many pupils of whom Schütz is the most famous. He died of a kidney stone in 1612 and Monteverdi took his place at St Mark's. His main output was sacred vocal and serious instrumental music, often on a grand scale, using the full range of St Mark's resources with rich sonorities and complex rhythms, as we shall hear in tonight's selection from the Sacrae Sinfoniae.

Johann Schmelzer

Johann Schmelzer was the major Austrian composer before Biber. He was a baker's son and studied in Vienna, playing cornett in St Stephen's cathedral. Later he entered the court orchestra as a violinist and by 1660, at the age of forty, he was described as the "famous and nearly most distinguished violinist in all Europe". He died from the plague in Prague in 1680 when just appointed Kappellmeister to Leopold I.

Thoinot Arbeau

The Dance of Thoinot Arbeau may have a passing resemblance to Ding Dong Merrily On High. That is because it is! This seemingly traditional carol first appeared as a dance tune in Arbeau's "Orchésographie" of 1589. The familiar words were rather tortuously added by Woodard around the turn of this century. A further complication arises as Arbeau was a punning pseudonym for Jehan Tabourot, a French ecclesiastic and sometime astronomer who also published a valuable dance tutor. The original dance, a *branle* was "Danced by lackeys and serving wenches and sometimes by young men and maids of gentle birth masquerading as peasants and shepherds". At one point the men assist the women to a vigorous leap in the air.

Biagio Marini

Biagio Marini, born in 1597, came from a family of musicians from Brescia and in 1615 was appointed at St Mark's in Venice as a violinist under Monteverdi. He also spent much time in Germany, Brussels, Parma, and Milan. He is best known as an instrumental composer and is credited as being the first to use the string tremolo. Other new techniques such as double and triple stopping and scordatura (altered tuning) abound, and tonight we hear echos.

Francesco Usper

Francesco Usper was a priest as well as an organist and composer. He studied in Venice with Andrea Gabrieli and wrote much liturgical music for San Giovanni Evangelista. He died in 1641.

Linden Baroque Choir

Sopranos		Altos	Tenors	Basses
Julia Aram	Elizabeth Limb	Judith Colman	Howard Branch	Robin Cockett
Sally Donegani	Jo Morris	Chris Halek	David Francis	Robin Daniel
Clare Galton	Wendy Norman	Peter Hellyer	Steve Limb	David Harris
Jenny Hansell	Julia Raeburn	Lorna Youngs	Mark van Ments	Cedric Lee
	Helen Ross		Tim Sawers	John Loomes
				Simon Purves

Linden Baroque Choir was formed in the autumn of 1992, when it performed Jean Gilles' Requiem with the Linden Baroque Orchestra, under the direction of Paul Goodwin. The choir comprises some twenty amateur and semi-professional singers, all of whom sing to high standards. The choir was prepared for this concert by Deborah Miles-Johnson, a professional freelance singer who performs regularly with most of the top early music groups, in particular the Tallis Scholars, with whom she has just participated in the Palestrina Anniversary concerts in Rome.

Since its formation the choir has performed regularly with the Linden Baroque Orchestra performing lesser known works as well as standard repertoire. For more information contact Sally Donegani: 081 675 4770

Linden Baroque Orchestra

Violin	Viola da Gamba	Triple Harp	Flute	Recorder
Julia Bishop	Anna Fel	Mike Parker	Andy Crawford	Maggie Bruce
Barbara Grant	Valerie Cullen		Rachel Helliwell	Simon Galton
Ilana Cravitz		Organ	Recorder/Cornamuse	Roy Marks
Alan Selwyn	Violone	Kah-Ming Ng	Sue Klein	
	Rachel Hayward		Lucy McCarthy	
Viola	Theorbo	Dulcian	Ena Burgess	
Jonathan Burgess	Roy Marks	Maggie Bruce	Janine Swan	
Ron Porta		Mathew Dart		

Linden Baroque Orchestra was formed in 1982 by a group of London musicians who specialise in playing early style instruments. It has given concerts in London, Essex, Norfolk, Kent and Oxford in a wide and varied repertoire from the Baroque and Classical periods. The group has worked with some of London's leading baroque players. They have given two concerts featuring rarely heard choral works by the 17th century composer Jean Gilles which aroused considerable interest. In December 1992 they performed Purcell's King Arthur in Rome with the Coro da Camera Italiano. They recently took part in a highly successful Vauxhall Gardens Entertainment at Finchcocks in Kent. Future engagements include a staged performance of Rameau's Pygmalion. For more information contact Alan Selwyn: 071 586 0553

Paul Goodwin who has been the musical director of Linden Baroque since its formation in 1982, is one of the world's leading baroque oboists. He plays with almost every baroque orchestra, including the English Concert and the Age of Enlightenment. He has recorded extensively as a soloist. He is professor of music at the Royal College of Music. As a conductor he has recently collaborated with Jonathan Miller in a highly successful semi-staged production of Bach's St Matthew Passion, which has toured throughout Europe and is available on CD and video.

Cornetts and Sackbuts of the King's Musick

Cornetts	Sackbuts
David Hendry	Tom Lees
Richard Thomas	Abigail Newman
	Adrian France

Cornetts and Sackbuts of the King's Musick was formed in 1993 by graduates from Cambridge and Manchester universities, the Royal Academy, Royal College and Royal Northern College of Music. They were semi-finalists in the 5th International Early Music Network Young Artists Competition, and the finalists in the John Tunnell Trust, in which the group was "Highly Commended". They have performed widely and future projects include the group being incorporated into "The Musicians of the Globe", a group specially assembled to provide music at the reconstructed Globe Theatre under the direction of Phillip Pickett. The members of the group have worked with the Gabrieli Consort and Players, The King's Consort, The Hanover Band, London Classical Players, The New London Consort and His Majesties Sackbuts and Cornetts.