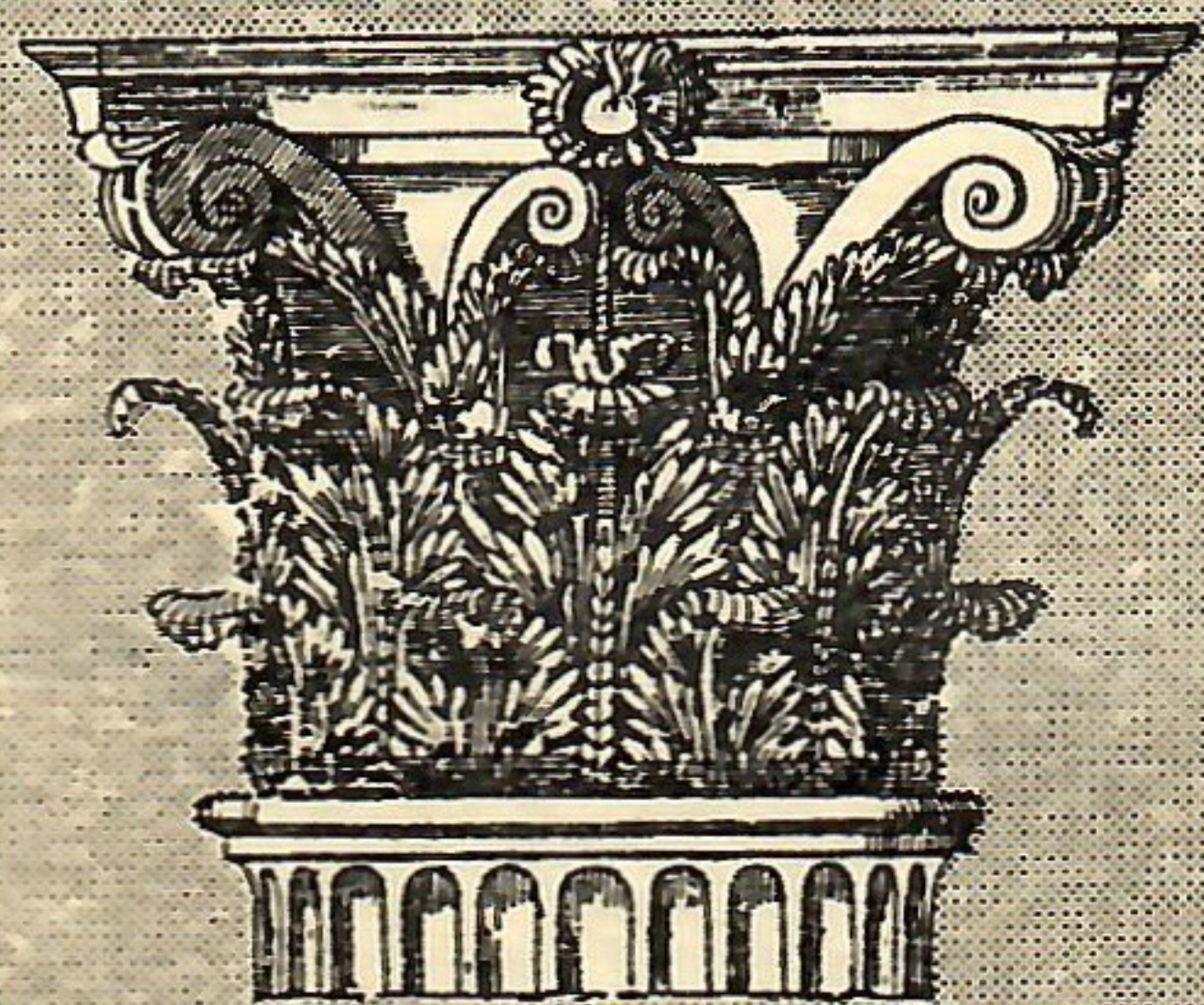


*Linden
Baroque
Orchestra*



Tickets £8 (£5 concessions)

Saturday Feb. 22nd
1997

St Pancras Parish Church, NW1

conductor
Walter Reiter

leader
Julia Bishop

Programme

Fasch Suite G min. for 3 oboes, bassoon
& strings

(soloist Maggie Bruce)

Overture- Aria (Largo)- Jardiniers- Aria (Largo)-
Aria (Allegro)- Gavotte- Menuet

Telemann Recorder Concerto C maj.

(soloist Sue Klein)

Allegretto-Allegro-Andante-Minuet

Interval

Bach Concerto for 2 Violins D min.

(soloists Julia Bishop & Walter Reiter)

Vivace- Largo ma non tanto- Allegro

Telemann Water Music

Overture (Grave, Allegro)- Sarabande (sleeping
Thetis)-Bourree (Thetis awakes)- Loure (amorous
Neptune)- Gavotte (playful Naiads)- Harliquinade
(sporty Tritons)- Storm (Aeolus)- Minuet (pleasant
Zephyr)- Gigue (ebb and flow)- Canarie (jolly sailors)

Our programme has been planned to take in music by the two of the giants of the baroque musical era and one of its neglected but no less fascinating minor composers- all born within seven years of each other in Germany.

Johann Friedrich Fasch was born near Weimar in 1688. He studied in cosmopolitan Leipzig where he befriended Telemann and became acquainted with the music of Vivaldi and other prominent composers of the day. Later he travelled widely and took several minor jobs before settling finally in the court at Zerbst in Saxony in 1722, dying there 36 years later in 1758. Although unpublished during his life-time, his music became well-known across Europe and was widely praised, not least by CPE Bach. Much of his output is still lost in manuscripts yet to be unearthed in the dusty libraries of crumbling castles but it is known that he composed at least 16 masses, 4 operas and 12 cantata cycles as well as 90 instrumental suites and there are some 60 concertos in existence, mainly for wind instruments.

Although long neglected, he is today becoming recognized as an interesting 'missing link' between the baroque world of Bach and the classical language of Haydn, incorporating facets of each, sometimes in rather uneasy or frankly bizarre juxtaposition. He was at one moment a conservative and expert contrapuntalist, at the next throwing in sudden harmonic shifts or wild wind exclamations in the manner of the 'Storm and Stress' modernists or writing a suite movement in free symphonic style between those in traditional dance forms.

Telemann (1681 - 1767), after abandoning his legal studies, travelled widely and thoroughly absorbed the music of many countries. He was considered the foremost German composer of his time and was thought daring and avant-garde in his synthesis of national styles - especially the French and Italian - and colourful instrumental effects. He published thousands of works expertly tailored for the voracious musical appetite of the time and turned out concerti irrepressibly- around 300 of them for almost every combination of solo instrument. Telemann played the recorder himself and wrote a number of delightful sonatas and several concerti for it, sometimes in combination with other instruments, including an unlikely but marvellous concerto with the bassoon! This one for recorder alone is typical of Telemann's felicitous concerto writing.

Bach (1685 - 1750), like Fasch, was considerably influenced by Vivaldi's concerti and indeed transcribed many of them for organ. His 6 known concertos involving one to three violins all follow the typical Vivaldian three movement form: fast - slow - fast and use of the ritornello structure (a returning but often slightly varied passage played by the orchestra and punctuating the soloist).

The famous D minor concerto was, like the others, written at the Court of Prince Leopold at Cöthen during the 6 years he spent there after leaving Weimar in 1717 (following a famous short spell in jail). The prince himself was a good player of the viol, violin and harpsichord. The court followed the Reformed Church which did not permit elaborate devotional music and as there was no choir or opera to write for, Bach composed chiefly instrumental music including the Brandenburg Concertos, the suites and partitas for unaccompanied violin and cello and Book 1 of The Well-Tempered Clavier.

Bach must have written a great deal of instrumental music of which, sadly, little remains, for his duties would have included the regular production of works such as suites and concertos for court use as well as private chamber music. The court orchestra, like Linden

Baroque, numbered eighteen but as an experiment in textural clarity we are performing the work with single strings tonight.

It was during his time in Cöthen that Bach's wife, Maria Barbara, died and in 1721 he married Anna Magdalena. She was a soprano at the court of Zerbst, and in marrying Bach she missed the arrival of Fasch as Kapellmeister there by one year! It was Fasch who, later, following Telemann's example, turned down the position of Kapellmeister at the Thomasschule in Leipzig - he did not wish to teach Latin as well as music - leaving the way open for Bach to take up his post.

Telemann's Water Music was written in 1723 for the celebrations in Hamburg of the centenary of the city's Admiralty. This organization provided physical protection for Hamburg's important trade routes as well as controlling pilotage and marine insurance. The sea captains, civic dignitaries and merchants were entertained to a sumptuous banquet during which tonight's suite of character pieces was played. Afterwards a large choir and orchestra performed Telemann's splendid Admiralty Music, a wildly popular piece at the time.

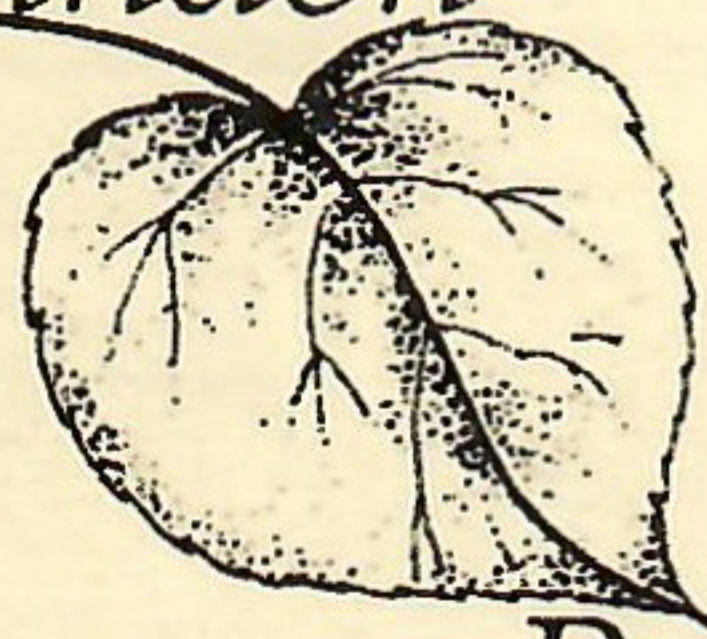
The dance movements, as often in this type of occasional music, referred allegorically to figures from ancient mythology in the hope that by paying homage, good luck would be brought to the assembled audience. Thetis was the sea goddess, mother of Achilles. Neptune was lord of the sea, the Naiads were water nymphs, the good natured Triton was Neptune's son, Aeolus was lord of the winds and Zephyr was the gentle god of the west winds. The last two movements depict the ebb and flow of the tide - the vital force keeping open the navigational channels and city canals - and the sailors on whom the city's wealth depended.

O R C H E S T R A

Violin 1	Julia Bishop (leader/soloist), Barbara Grant, Liz Kenna, Emmanuela Reiter, Sue Hiley, Rachel Harris	Violin 2	Claire Nelson, Alan Selwyn, Janine Swan, Ken Fudge, Gertrude Evans
Viola	Tamal Bokenstein, Kate Allott, Ron Porta	Cello	Anthea Cottie, Valerie Warner, Parnell Beesley
D.Bass	Stephen Cooper	Harpsichord	John Shea
Oboes	Simon Galton, Mike Brain, Jean McCreary	Bassoon	Maggie Bruce, Mathew Dart
Recorders	Sue Klein, Jean McCreary		

We are extremely grateful to Mark Ransom for the provision and tuning of the Harpsichord

Linden



Baroque



The National Federation of Music Societies represents and supports amateur choirs, orchestras and music promoters of all kinds throughout the United Kingdom.

Walter Reiter was born in England and after studying at the Royal Academy and later with Ramy Shevelov in Israel and Sandor Vegh in Germany, he joined The Menuhin Festival Orchestra. For the past twelve years he has concentrated on 'authentic' performance practice and since 1989 has led the second violins and appeared often as soloist with The English Concert directed by Trevor Pinnock. He has worked with many renowned baroque groups in Europe including The Hanover Band, The Sixteen, Gabrieli Consort, The King's Consort and has led Les Arts Florissants, Il Orchestra Barocca Italiana and Ensemble Baroque de Limoges. He has broadcast solo recitals and recorded works by Leclair and Mondonville. He teaches in Israel, London, Rome and Canada and conducts the Kashtaniot Chamber Orchestra in Israel.

Sue Klein studied recorder at Guildhall School of Music after leaving Exeter University and later with Peter Holfftag and has played in masterclasses with Kees Bocke, Walter van Hauwe and Jeanette van Wingarden. She has performed widely in the UK and Europe and is well known as a teacher.

Julia Bishop was enticed into early music by the lure of Italy where she studied baroque violin after leaving the Royal College of Music. She played with the English Concert for many years and still appears with them as a guest. She regularly leads many well-known groups such as Florilegium and The Brandenburg Consort and recently made her solo debut BBC broadcast from the Wigmore Hall with the group Sprezzatura and was recently heard in a solo recital on Radio 3's 'Music Restor'd'.

Linden Baroque Orchestra was formed in 1982 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 combined the talents of amateurs, students and young professionals, many of whom later moved on to prominent careers in the early music field. From the beginning the musical director was the well-known baroque oboist and conductor Paul Goodwin who conducted the acclaimed staged version of the St. Matthew Passion on television and film in collaboration with Jonathan Miller and is now developing a prominent career conducting groups such as The Academy of Ancient Music, Opera North and The English Chamber Orchestra. This year Walter Reiter has become Musical Director and Paul Goodwin the Honorary President.

The orchestra has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur) and has a reputation for playing unusual music, sometimes in unusual attire. All the instruments are either original 18th century or faithful modern copies (some made by members of the orchestra themselves) played at 'baroque pitch' (A=415Hz) and using performing techniques and practices of that time. Many concerts are given with the acclaimed Linden Baroque Choir, a small group formed to combine with the orchestra in an appropriate style. Together they gave first complete performances in this country of music by Jean Gilles.

Plans for 1997 include first recordings of works by Fasch, Mozart Requiem at Eton College Chapel in November and performances in Rome of Messiah in December. We are seeking sponsorship for specific projects. If you are interested in adopting your own Baroque orchestra or for any other information about Linden Baroque please telephone 0171 586 0553.

Linden Baroque is a Member of The National Federation of Music Societies and is a Registered Charity No. 1014921.

Programme by A.Selwyn