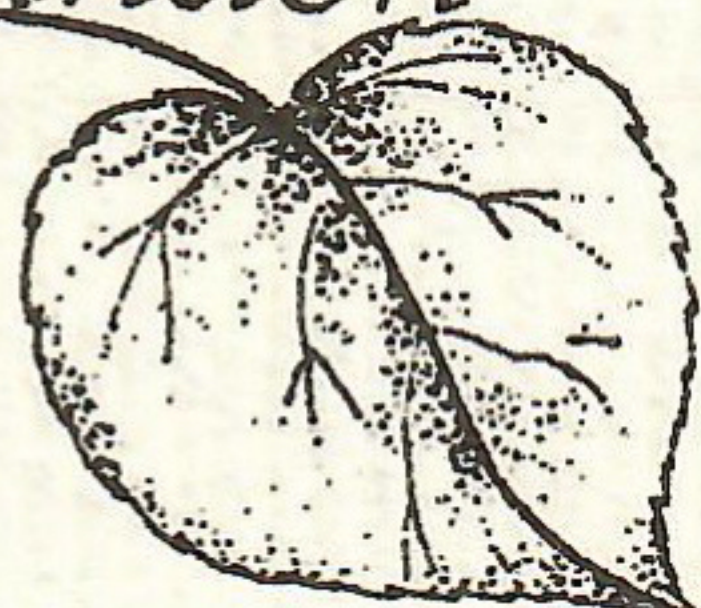


Linden



Baroque

Linden Baroque Orchestra & Choir  
Director Catherine Mackintosh

Sunday Nov. 26th 2000 7.30pm  
St Paul's Church Covent Garden

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**PROGRAMME:**

**Purcell** *Bell Anthem*

Rejoice in the Lord always, and again I say rejoice! Be careful for nothing but in everything by prayer and supplication with thanksgiving, let your requests be made known to God. And the peace of God which passeth all understanding shall keep your hearts and minds through Jesus Christ our Lord.

**Rebel** *Les Eléments*

Order of movements inside

**– Interval –**

Wine & soft drinks served at rear of church; donations welcome

**Purcell** *Masque from Dioclesian*

- 1 Call the Nymphs and fauns from the wood (sop, chorus)
- 2 Let the Graces and pleasures repair (sop)
- 3 Come, come away (bass duet)
- 4 Behold, O mighty'st of Gods
- 5 Pasphe (trumpets, strings)
- 6 Oh the sweet delights of love (sop duet)
- 7 Let monarchs fight for power and fame (c/tenor, chorus)
- 8 Make room, for the great God of wine (basses, ten, chorus)
- 9 Dance of the Bacchanals (oboes, strings)
- 10 Still I'm wishing, still desiring (sop)
- 11 Canaries (orch)
- 12 Tell me why you thus deny me (sop, bass)
- 13 Dance (orch)
- 14 All our days and our nights shall be spent in delights (ten, chorus)
- 15 Dance (orch)
- 16 Triumph, victorious love (c/ten, ten, bass, chorus)

Two other songs from a revival of Dioclesian will be added to the masque. To introduce an element of anticipation, their exact position in the sequence has been omitted.

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Tickets £8 (£6 concessions) by programme

Welcome to tonight's concert of delightful and unusual music written by two composers from France and England over a quarter of a millenium ago. Although the little known Frenchman went on to outlive his more illustrious English colleague by half a century, they were born within three years of each other.

We are very pleased to be playing once again in this fine church, which, though the interior was remodelled following a fire in the eighteenth century, was certainly known by Purcell.

## Jean-Féry Rebel (1661-1747)

### Les élémens

1 Le cahos (chaos) 2 Loure La terre et l'eau 3 Chaconne: Le feu 4 Ramage: L'air  
5 Rossignols 6 Loure 7 Tambourin I 8 Sicilienne 9 Rondeau: air pour l'Amour  
10 Tambourin II

In 18<sup>th</sup> century French art representations of nature predominate; a natural world of which man had lost his fear and which had become a playground for his imagination and fantasy. A major part of life in the courts of Louis XIV and XV was the production of vast spectacles of all sorts in the grounds of Versailles in particular, in which the natural elements were shown under the control of the all powerful king and his court. Even the sun seemed to rise and set under his command and the design and creation of the vast grounds themselves was a demonstration of the dominion of the king over nature - and incidentally over all other men!

Rebel, in this ballet, is concerned with a depiction of natural order developing from chaos as we shall hear in the wildly dissonant and bizarre opening 'symphony', as modern sounding as anything today. This chaos music reappears several times during the symphony, gradually becoming tamed into something more civilised and recognisable as music rather than sounds. Each element, distilled out of the chaotic soup, is represented by its own music; Earth by repeated bass notes, Water by flowing scales, Air by trills, Fire by rapid violin flurries. The following dances expressed characteristics of the elements. The Loure, for instance, is scored for watery flutes and the earthy bass with fiery violin interjections. After the chirping air for piccolos and violins we hear nightingales. Cupid, as always, makes an entry and brings all the elements together in harmony before they dance a vigorous Tambourin.

Les Elémens was first performed at the Opéra in Paris in 1737 where Rebel was director of the '24 violons du Roi', official composer to the King and chief beater - not a hunting or sado-masochistic activity: conducting at that time involved thumping a big stick on the floor to beat time. This caused, incidentally, the downfall of the famous composer Lully who gave himself a fatal foot wound when he badly misdirected his baton whilst directing a Te Deum in celebration, ironically, of the king's own recovery from illness. It was Lully who had recommended Rebel to the king, having talent-spotted him at the age of eight.

## Henry Purcell (1658 - 1695)

In 1661, the year of Rebel's birth, Purcell's father (also a Henry) and his uncle took part, as members of the Chapel Royal, in Charles II's coronation service at Westminster Abbey and our Henry followed into Royal service as a choirboy around the age of 9. When his voice broke he took up a position of "keeper, maker, mender, repairer and tuner of the regalls, organs, virginals, flutes and recorders and all other kinds of instruments whatsoever, in ordinary, without fee, to his Majesty". At the age of eighteen he succeeded Mathew Locke as composer for the King's Violins, the English equivalent of the Vingt-Quatre Violons du Roi of the French court mentioned above. He became foremost of the official composers writing grand occasional music for Westminster Abbey where he was organist and for the court he produced many fine, suitably sycophantic celebratory odes and the like. He also wrote a great deal of chamber music and songs. With the accession of William and Mary in 1689, music became considerably less important at court and Purcell turned towards providing compositions for the stage to earn his crust.

His first semi-opera, *Dioclesian*, was produced in 1690. He provided musical interludes, songs and an entertaining masque to the spoken drama adapted from *The Prophetess* by Fletcher and Massinger. The story is rather complex, long and irrelevant to our performance but in general involves Dioclesian becoming Emperor of Rome along with the customary spectacular stage transformations, illusions, dancing butterflies, appearance of Furies and the like, much flirting and jealousy and a battle with Persians. The end of the drama is celebrated with a grand masque, which we shall play for you tonight. It is a light-hearted entertainment to send the audience away happy (we hope!) and refers to some of the characters in the play, many of whom have by now paired up. It is often quite suggestive in its musical and textural references to love and some of its activities and in the end, "love triumphs o'er the universe".

## THE CHOIR

**Sopranos** Julia Raeburn\* Sue Ramsey\* Gillian Thompson\* Danielle Toyer\* Jan Elson  
Clare Galton  
**Altos** Sue Benson Kate Chapman\* Peter Hellyer\*\* Andrew Stribley Sue Thackray  
**Tenors** Charles Aitken\*\* Christopher Benson Tristram Clucas David Harris\*  
Peter Kerswell\*  
**Basses** Stephen Cooper Robin Daniel\* John Gerard Hodgson\*&\*\* Cedric Lee\*  
Richard Shillito

\* Soloist in the Masque \*\* Soloist in the Anthem

## THE ORCHESTRA

**Violins 1** Barbara Grant Giovanna de Perugia Jocelyn Slocombe Nicola Hayston  
Rebecca Coleman  
**Violin 2** Ilana Cravitz Alan Selwyn Liz Kenna Michael Jenner Janine Swan  
**Viola** Kate Allott Peter Trevelyan Kay Dixon Simon Hill  
**Cello** Louise Holman Chris Suckling **Bass Viol** Michelene Wandor  
**Violone** Roy Marks **Theorbo** Dawn Johnstone  
**Flutes** Andrew Crawford Nicholas Jackman  
**Oboes** Mike Brain Simon Galton **Bassoons** Maggie Bruce Mathew Dart  
**Trumpets** Peter Reid TBA **Drums** Scott Bywater **Organ/Harpsichord** John Shea

We are most grateful to Simon Hill for providing the organ and to Nicholas Jackman for the Harpsichord

**CATHERINE MACKINTOSH** Catherine Mackintosh is one of the first of her generation to have specialised in early string playing techniques. After a conventional violin training at the Royal College of Music, she took up the viol and baroque violin, and was immediately in demand in such pioneering groups as *Musica Reservata*, the *English Consort of Viols* and the *Consort of Musicke*. Catherine was appointed leader of the *Academy of Ancient Music* in 1973 and during her 15-year tenure, she made countless recordings for Decca, amongst which Handel's 'Messiah', the first complete cycle of Mozart symphonies on original instruments, and Vivaldi's 'L'Estro Armonico' and 'Four Seasons' have long been best-sellers. She also took part in Roger Norrington's ground-breaking EMI recordings of the Beethoven symphonies, Berlioz's *Symphonie Fantastique*, Brahms's *Second Symphony* and Bruckner's *Third Symphony* with the *London Classical Players*. Since the foundation of the *Purcell Quartet* in 1984, Catherine has concentrated more on solo and chamber music and has recorded the Bach concertos for violin with the *King's Consort* for Hyperion. With the *Purcell Quartet* she has toured extensively in Europe, Japan, South America and U.S.A. to great critical acclaim and recorded over twenty five CD's of the finest trio sonata repertoire on Hyperion and Chandos labels. Her CD of Vivaldi's six viola d'amore concertos in which she both played directed the *Orchestra of the Age of Enlightenment* was nominated for a Gramophone award in 1996. As

co-leader of the Orchestra of the Age of Enlightenment, her repertoire as a period instrumentalist has ranged from Biber to Wagner and in her duo partnership with harpsichordist, Maggie Cole, she has commissioned and performed several contemporary works. Their recording of Bach's complete violin sonatas was issued in early 1997 to critical acclaim. Catherine is highly sought after as a teacher. From 1977 to 1999 she was professor of baroque and classical violin and viola at the Royal College of Music and was awarded a Fellowship there in 1994. She is a Fellow of The Royal Scottish Academy of Music and Artistic Director of the Aestas Musica International Summer School in Croatia . This year she directed the Orchestra of the Age of Enlightenment in the Gottingen Handel Festival, Istanbul Festival and in U.S.A's Tanglewood and Lincoln Centre New York. She is committed to the idea of directing performances of baroque and chamber classical works from the violin. In her spare time Catherine is trying to become a trombone virtuoso and has recently passed Grade 3.

**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 still -and uniquely anywhere at that time for a 'period instrument' orchestra - it combines the talents of amateurs, students (from the UK and many other countries) and young professionals, many of whom have later moved on to prominent careers in the early music field. Paul Goodwin, the well-known baroque oboist and conductor, was musical director until Walter Reiter, a leading baroque violinist, took over in 1996. Paul, now busy with an international conducting career, remains our 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 wide-ranging repertoire ranging from the familiar to the unheard.

Many concerts are given with the Linden Baroque Choir, formed in 1993 to combine with the orchestra in an appropriate musical style. Together they gave first complete performances in this country of music by Jean Gilles and J F Fasch.

Apart from a National Lottery grant in 1999, Linden Baroque is unsupported and depends on you, the audience, to survive. If you know of anyone who would like to sponsor a concert or event, or for any other information, please contact:

tel 0207 586 0553 e-mail [selwyn@willowtree.u-net.com](mailto:selwyn@willowtree.u-net.com) Linden Baroque is a member of National Federation of Music Societies & is a Registered Charity No. 1014921.



**Linden Baroque has recently released its first CD on the Meridian label. It is a varied collection of music by J F Fasch including pieces given first modern performances, the delightful Missa Brevis in B flat and a stirring Concerto for Violin with oboes, trumpets and drums. There is also a colourful suite of dances for 3 oboes and strings. The music is bright, tuneful and attractive and was recently awarded 3 stars in the BBC Music Magazine. Copies will be available after this concert at the special price of £10 (usual price in shops £13.95)**

Future concerts involving Linden Baroque

- ❖ **December 16<sup>th</sup> St Luke's Chelsea**  
Conductor David Ward Handel Messiah
- ❖ **January 27<sup>th</sup> in St John's Church Chichester Sussex**  
Conductor David Ward Music by Handel, Charpentier, Telemann
- ❖ **February 24<sup>th</sup> in this church**  
Conductor Walter Reiter Soloist James Bowman