



# THE GRAND TOUR

Director: **Ton Koopman** Musical assistant: **Margaret Faultless** Concertmaster: **Lidewij van der Voort**

## HENRY PURCELL

Suite from *King Arthur*  
*Air – Air – Overture – How blest are shepherds – Shepherd, shepherd, leave decoying – First Act Tune – Prelude – Hornpipe – Fairest Isle – Chaconne*

## ANTONIO VIVALDI

Concerto for 2 oboes, 2 violins, bassoon & strings RV557  
*Allegro non molto – Largo – Allegro non molto*

## JEAN-PHILIPPE RAMEAU

Suite from *Les Indes Galantes*  
*Ouverture – Orage – Air pour Borée – Musette – Tambourins I & II – Air pour les Esclaves Africains – Rigaudons I & II – Rondeau*

Interval

## HEINRICH IGNAZ FRANZ BIBER

Battalia  
*Allegro – Allegro: Die liederliche Gesellschaft von allerley Humor – Presto – Der Mars – Presto – Aria – Die Schlacht – Lamento der verwundten Musquetirer*

## JOHANN SEBASTIAN BACH

Orchestral Suite No1 BWV1066  
*Ouverture – Courante – Gavotte I/II – Forlane – Menuet I/II – Bourrée I/II – Passepied I/II*

## HENRY PURCELL (1659-1695)

Suite from *King Arthur* Z628

'We have at length found an Englishman, equal with the best abroad'. So wrote the poet John Dryden of Henry Purcell in 1690 on the eve of their collaboration on *King Arthur*. Although Dryden referred to *King Arthur* as a 'dramatic opera', the work was



more aptly summed up by his contemporaries as a 'semi opera'. By which they meant that, unlike Italian opera, the main actors spoke rather than sang their parts, and so music played little part in the actual unfolding of the drama. Purcell's music is therefore never more than incidental, even though it often runs without interruption for quite long stretches.

Since Purcell was largely unconstrained by dramatic considerations, he was able to concentrate instead on the quality and diversity of the instrumental dances, overtures and entr'acte pieces. In *King Arthur* they are essential for grounding the drama in an aura of myth and fantasy, for setting a new scene quickly, and for accompanying on-stage dancing. In this selection of pieces the instrumental introductions to several vocal numbers are included. 'How blest are the shepherds' is a blissful evocation of pastoral pleasure which is then mercilessly mocked in 'Shepherd, shepherd, leave decoying'. The patriotic 'Fairest Isle' is surely Purcell's most sublime melody.

## ANTONIO VIVALDI (1678-1741)

Concerto for 2 oboes, 2 violins, bassoon & strings RV557  
*Allegro non molto – Largo – Allegro non molto*

Vivaldi was one of music's great alchemists, and the laboratory where he conducted his most audacious experiments was the Pietà. Here, in this venerable Venetian institution for orphans, he had access to a highly-trained orchestra recruited entirely from the female residents – for whom he composed over 140 concertos. For the sake of decorum, the orchestra was always concealed from the audience behind grilles and gauze – a state

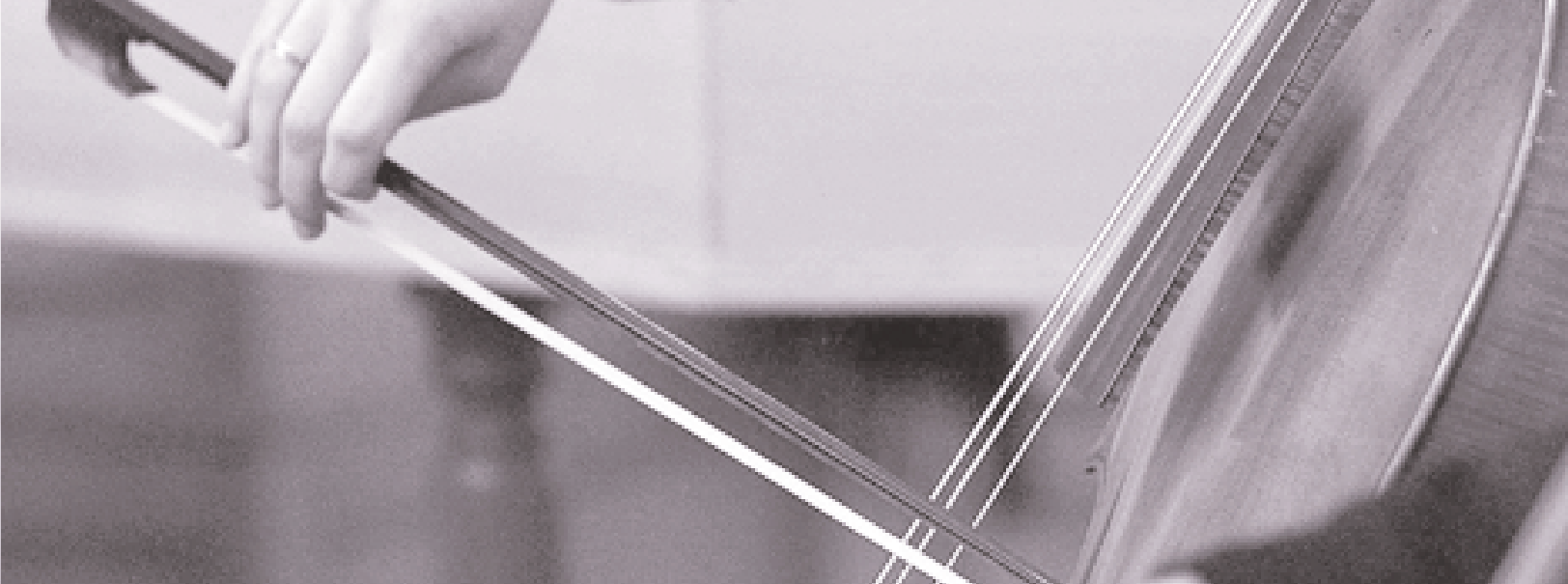
8 September  
 Eglise Saint-Guillaume  
 Strasbourg  
 France

9 September  
 Basilique  
 Saint Quentin  
 France

11 September  
 Stiftskirche St Servatii,  
 Quedlinburg  
 Germany

12 September  
 Stiftskirche  
 Bad Gandersheim  
 Germany

13 September  
 Schloß  
 Osnabrück  
 Germany



of affairs which Vivaldi was not above exploiting for theatrical effect. Many of the leading performers took a pride in their ability to play more than one instrument, and Vivaldi enjoyed giving them every opportunity to do so by swapping solo instruments mid-way through a concerto – much to the surprise and delight of those listening. This became something of a trademark in his *Pietà* concertos, and we can hear it clearly in the present piece which was written for the girls during the 1720s. It is easy to see why for travellers on the Grand Tour, Venice – and Vivaldi – were such key tourist attractions.

#### JEAN-PHILIPPE RAMEAU (1683-1764)

##### *Suite from Les Indes Galantes*

The life-blood of the French court was dance, and it permeated every sphere of musical life. French opera composers became expert at weaving ballet movements into the dramatic fabric of



their works; in *Les Indes Galantes* (1735) – an *opéra-ballet* – they are absolutely pivotal. Following the Prologue (from which the *Ouverture* and *Musette* are taken), there are four acts each dramatically self-contained, though tenuously linked by their exotic subject matter. The *Air of the African Slaves*, *Tambourins* and

*Rigaudons* help conjure up the colourful musical landscape of Turkey in the first act. The *Orage* (Storm) and *Air pour Borée* (*Air of the wind deity Boreas*) belong to the descriptive 'Ballet of Flowers' which concludes the Persian-themed third act.

#### HEINRICH IGNAZ FRANZ BIBER (1644-1704)

##### *Battalia*

Heinrich Ignaz Biber had many strings to his bow – violinist extraordinaire, gambist, composer and shameless social climber. He was one of the few musicians of his age to ascend to the aristocracy, ennobled in 1690 for his services to music in Salzburg. His *Battalia* was probably written for Carnival celebrations at the royal court in 1673. 'Battle' pieces like this were popular at the time, but Biber's is far and away the most imaginative and daring to have survived. The second movement ('The dissolute company, with all types of humor') is a medley of eight popular

songs, in a variety of keys, all played simultaneously! In one of many comments with which he peppered the score, Biber explains that 'here it is dissonant everywhere, for thus are the drunks accustomed to bellow with different songs'. There's also plenty of advice for performers.

In *Der Mars* a solo violin and double bass imitate the sound of a fife and drum; 'where the drumming occurs in the bass', says Biber, 'you must attach a piece of paper to the string of the violone so that you get a rattle'. The battle itself – *Die Schlacht* – is short and ferocious and Biber instructs that the bass instruments should not play with a bow, 'but the strings must be plucked fiercely with the right hand in imitation of cannons!'. The final 'Lament of the Wounded Musketeers' conjures up a sombre atmosphere in the time-honoured way with descending chromatic passages, a slow tempo, and chains of painful dissonances.

#### JOHANN SEBASTIAN BACH (1685-1750)

##### *Orchestral Suite No1 in C BWV1066*

This Grand Tour ends with Bach – one of the most refined musical Europeans of his age. He may not actually have travelled very far, but his music knew surprisingly few cultural boundaries. The first of his four orchestral suites is a homage



to the French court tradition of orchestral suites drawn from theatrical works like Rameau's *Les Indes Galantes*. Even though Bach's suite was specially written it remains remarkably faithful to its models. The French-style overture may have been somewhat extended to indulge Bach's fondness for fugal display, but it still

relies on the tried-and-tested interplay between full orchestra and the customary trio of oboes and bassoon. The arrangement of the dances also conforms to type. After a French-style *Courante* there are four sets of paired dances designed to be played *alternativement* – where the first dance is repeated after the second much like the later Classical *Minuet* and *Trio*. The unusual *Forlane* was an animated dance, possibly of Slavic origin, all the rage at the French court.

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15 September  
Salle Gaveau  
Paris  
France

17 September  
Stadtkirche  
Darmstadt  
Germany

18 September  
Schloss Neuschwanstein  
Füssen  
Germany

19 September  
Schloss Neuschwanstein  
Füssen  
Germany



## TON KOOPMAN Director

Ton Koopman was born in Zwolle, The Netherlands, in 1944. He studied organ, harpsichord and musicology in Amsterdam and was awarded the Prix d'Excellence for both organ and harpsichord, laying the foundations for his career as a specialist in seventeenth - and eighteenth-century music. His choice to use authentic instruments combined with a performing style based on sound scholarship, was a central theme from the start, though the quality of the performance was always paramount. Koopman's extensive and impressive activities as a soloist, accompanist and conductor have been widely recorded on CD for labels including Erato, Teldec, Sony, Philips and DGG.



Currently Ton Koopman is engaged on a project to record all the cantatas by Johann Sebastian Bach. Volumes I-XII have been released on the Erato label. When it became clear that Warner would not be able to renew its contract and thus the Bach project would not reach completion, Ton Koopman decided to start

his own label "Antoine Marchand" with which he will complete the project in 2006. Between 1995 and 1999 he recorded the complete organ works of JS Bach for the special Teldec Bach Edition, released in the year 2000.

For the Bach Cantatas Ton Koopman was rewarded the Deutsche Schallplattenpreis Echo Klassik 1997, the Prix Hector Berlioz, and was nominated for the Grammy Award (USA) and the Gramophone Award (UK). In 2004 Ton Koopman received the prestigious Silver Phonograph, a prize rarely awarded by the Dutch recording industry, and the VSCD Classical Music Award 2004 from the Dutch directors of Theatres and Concert Halls. Ton Koopman not only conducts his own Amsterdam Baroque Orchestra and Choir, but also performs as guest conductor with many other orchestras. In the forthcoming season he will conduct the Philharmonie Duisburg, the Lausanne Chamber

Orchestra, the Boston Symphony Orchestra, the Netherlands Radio Chamber Orchestra, the Tonhalle Orchestra Zürich, the City of Birmingham Symphony Orchestra, the Orchestre Philharmonique de Radio France in Paris, the European Union Baroque Orchestra, the Tapiola Orchestra Finland and the Orchestre de Chambre de Lausanne.

In March 2000 Ton Koopman received an Honorary Degree from Utrecht University for his scholarly work on the Bach cantatas and passions. For some years he has also been engaged in editing the complete Handel organ concertos for Breitkopf & Härtel, most of which have now been published. He is Professor of Harpsichord at the Royal Conservatory in The Hague and an Honorary Member of the Royal Academy of Music in London. In April 2003 Ton Koopman received a Royal Decoration in honour of his outstanding work, becoming a Companion in the Order of the Dutch Lion.

## MARGARET FAULTLESS Musical assistant / violin

Margaret Faultless graduated from Cambridge University and then continued her violin studies in Amsterdam with Mark Lubotsky with a Dutch government scholarship. On returning to England she became first violin with the contemporary ensemble Aquarius and assistant leader of the Scottish Ballet Orchestra. She also toured and recorded with the Academy of St. Martin in the Fields and played regularly with the City of Birmingham Symphony Orchestra.



A long-standing interest in early repertoire led Margaret to pursue a specialist career, since when she has performed with many ensembles including the London Classical Players, The Academy of Ancient Music and Taverner Players, and she is now co-leader of the Orchestra of the Age of Enlightenment, where the diverse repertoire enables her to work with conductors such as Sir Simon Rattle, Mark Elder, Sir Roger Norrington, Frans Bruggen and Ivan Fischer. In 1993 Margaret was invited to become the leader of the Amsterdam Baroque Orchestra under Ton Koopman; their



ambitious ten year project to record all the Bach cantatas is receiving wide critical acclaim. It was with the ABO that she made her BBC Proms debut as soloist in 1997.

Margaret is the artistic director of the baroque ensemble Music for Awhile and in 1999 was invited to be the director of the newly formed orchestra Devon Baroque. She is a member of The London Haydn Quartet, director of the Cambridge University Baroque Project and Director of Studies of the European Union Baroque Orchestra. She is a guest teacher at The Royal Conservatory in the Hague, the Royal College and Royal Academy of Music in London, and is on the faculty of the Ringve international music course in Trondheim.

#### **LIDEWIJ VAN DER VOORT** **Concertmaster**

Lidewij van der Voort studied modern violin with Johannes Leertouwer at the Conservatorium van Amsterdam and subsequently baroque violin with Sigiswald Kuijken at the Conservatoire Royal in Brussels. She also took part in master-classes and lessons with Enrico Gatti, John Holloway, Stanley Ritchie, Reinhard Goebel, Roy Goodman and Andrew Manze. She has been intensively involved in chamber music for the last ten years, mainly 17th and 18th century violin repertoire with her own ensemble La Calendola Amsterdam. She has performed successfully in The Netherlands and



abroad in various formations, and regularly collaborates with the Belgian classical radio station Klara. La Calendola Amsterdam was a prizewinner at the important Early Music competitions in Bruges (Belgium) and Rovereto (Italy). Lidewij is also much in demand with orchestras such as The Dutch Bach Society, Anima Eterna, Les Musiciens du Louvre, and The King's Consort. Lidewij was a member of EUBO in 1999. She now works as a leader and soloist with the European Union Baroque Orchestra, the New Dutch Academy, and vocal ensemble Ex Tempore.

## **EUBO Auditions 2005**

Course 1: 29 March to 1 April 2005

Course 2: 1 to 4 April 2005

Congrescentrum Rolduc, Kerkrade,  
The Netherlands

2005 tours with Lars Ulrik Mortensen,  
Rachel Podger, Jaap ter Linden and  
Edward Higginbottom

**Full details from [info@eubo.org.uk](mailto:info@eubo.org.uk)**