



Reinhard Schäfertöns
Dean of the Faculty of Music of the University of the Arts Berlin

Welcome

Shortly after the Nazis November, 1938 pogrom, also known as “Reichskristallnacht”, Gertrude Evans, born Vandewart in Berlin, was forced to flee Germany. With her departure, Berlin's last Jewish student at the Hochschule für Musik was gone. She fled to England with her sister Eva, both of them victims of the stupidity, violence and infamy of Nazism, a “spirit” which had completely taken over our country, and our predecessor's institution. Tragically, in a country of the highest musical culture, with a global reputation and such achievements, Gertrude and so many others were victims of a terror previously unimaginable—a terror so complete it swept all reason and civilization before it. Therefore, all it took to have a talented young violinist deprived of her musical future in Berlin was a telegram from the Reich Minister of Education to the Hochschule. Though safe in England, Gertrude could neither continue her musical education or find work as a musician, forcing her to work as a nurse. But she retained her profound love for Baroque music, finding the energy in her spare time to remain musically engaged at least semi-professionally. Her love and commitment to music found outlets in various chamber music circles—most noticeably in helping to found the Linden Baroque Orchestra, which of course still exists. And that is why we are here today, and it gives me great pleasure and is a great honour to welcome the ensemble to Berlin today. 70 years after the end of World War II, and after 15 years of partnership between our two great European cities—Berlin and London. It seems to me a bit like a return to the roots of its founder, when playing music in a concert together with boys of the State and the Cathedral Choir of the University of the Arts. The demon who could bring about such a tragic fate, indeed seems far from ever being able to regain space with us, but is not yet fully gone. As the years pass it is more important—not less—to preserve the memory of such brave and exemplary individuals like Gertrude Evans, and to never stop thinking of her, and them. To never stop reflecting on the evil which came to our institution—and why and how it came to us. Therefore, from the bottom of my heart I want to thank everyone who has contributed so much to the success of this visit and the concert by the Linden Baroque Orchestra which we shall all now enjoy.

Reinhard Schäfertöns

The concert is organized by the Faculty of Music of the University of the Arts.

Responsible: Franziska Stoff (musical research)

Prof. Dr. Reinhard Schäfertöns (Dean of the Faculty of Music)

A small exhibition will accompany the concert.



4 th of July 2015, 17:00
Trinitatis-Church Berlin-Charlottenburg
Karl-August-Platz, 10625 Berlin



Universität der Künste Berlin

Memorial-Concert

In Honor Of
Gertrude Evans,
née Vandewart

4th of July 2015

17:00

Trinitatis-Church Berlin-Charlottenburg

Linden Baroque Orchestra London
Simon Standage

Staats- und Domchor (Kapellchor) Berlin
Christian Gössel

Saturday, 4th of July 2015
17:00

Introduction by Dr. Christine Fischer-Defoy

Henry Purcell (1659-1695)

Suite from „King Arthur“

Contacted by Simon Standage

Dietrich Buxtehude (1637-1707)

„Jesu meine Freude“, Cantata

Contacted by Christian Gössel

Georg Friedrich Händel (1685-1759)

Water Music, Suite in G

Contacted by Simon Standage

Concerto opus 6 no.11 in A

Contacted by Simon Standage

Interval

William Boyce (1711-1779)

Symphony no. 7 in Bb

Contacted by Simon Standage

Constantin Christian Dedekind (1628-1715)

„Wandel der Zeit“

„Alles, was ihr tut“

Contacted by Christian Gössel

Georg Friedrich Telemann (1681-1767)

Water Music „Hamburger Ebb' und Flut“

Contacted by Simon Standage

Admission Free!

Donations for Refugee Assistance will be welcome.



Simon Standage is Professor of Baroque violin at London's Royal Academy of Music. Specializing in 17th & 18th century music, for many years he led The English Concert and City of London Sinfonia. He will conduct the Linden Baroque Orchestra by violin.



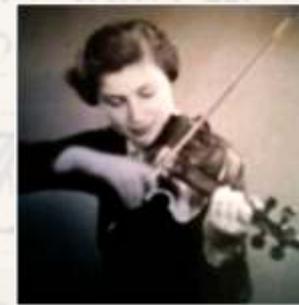
Christian Gössel studied church music at the Berlin University of the Arts, including choral conducting with Prof. Kai-Uwe Jirka and Harry Lyth. He directs the Kapellchor of the State and Cathedral Choir of Berlin.



Since its founding in 1983, the **Linden Baroque Orchestra** has been an important part of London's "Early Music" scene, working with, amongst many others, Paul Goodwin, Walter Reiter and Steven Devine.



Berlin's State and Cathedral Choir is the city's oldest musical institution, with roots dating back to 1456. Based today at the University of the Arts, in today's concert the **Kapellchor**, a research group, sings for us.



„I was treated like everybody else, but in myself I knew, that I had to fulfil this special place, my special situation, with courage and excellent performance.“

Gertrude Evans

Gertrude Evans, neé Vandewart (1920-2013), was a daughter of Eugen Vandewart, an renowned Siemens engineer. Between 1936-1938 she studied at Berlin's famed Academy of Music, concentrating in violin with Max Strub and Jost Raba, and playing with the Jewish Cultural Alliance. Her particular and then life-long interest in Baroque music was one result of her studying with Eta Harich-Schneider, professor of harpsichord at the Academy. Harich-Schneider helped Gertrude, bringing the young and gifted musician into her chamber music group, one which played on period instruments. Gertrude's sister Marie (1911-2006), studied cello at the Academy and found refuge in New Zealand while Gertrude fled to England. Gertrude was expelled from the Academy shortly after the November Pogrome, also known as Reichskristallnacht by direct order of the Reich Minister of Education. Her father was arrested on 10 November, but unlike thousands of other Jewish men arrested at the time, he was not allowed to leave Nazi Berlin. The Nazis considered his engineering work at Siemens too important for his, and the girl's mother Anna to try to emigrate. They soon killed themselves in despair and fear. Unlike Marie, who achieved considerable prominence as a musician in New Zealand, Gertrude was unable to continue her formal music education in England, due to labour restrictions. While earning a living as a nurse Gertrude could only perform in local chamber music circles. But together with a neighbor, and a harpsichord, in 1983 they founded with friends the Linden Baroque Orchestra, which plays for us today at this memorial concert, in honour of Gertrude's memory and music.