Linden baroque orchestra

Director /
solo flute
Ashley Solomon

Mezzo-soprano
Deborah Miles-Johnson

July 30th 2017 St Stephens, Hampstead

Programme:

Thomas Arne Symphony No 4 C minor
1) Moderato 2) Larghetto 3) Vivace

W F Bach Sinfonia D minor
1) Adagio 2) Allegro e forte

Christoph Gluck *Orfeo ed Euridice*:
1) Dance of the Furies
2) Dance of the Blessed Spirits
3) Recitative and Aria '*Che farò senza Euridice*'

- Interval -

Johann Quantz Concerto for flute & orch D major No 182 QV6:41
1) Allegro 2) Adagio 3) Allegro

Joseph Haydn Symphony No 7 'Le Midi'
1)Adagio- allegro 2)Recitativo:Adagio 3)Menuetto 4)Finale: Allegro

Orpheus, the early symphony and a flute concerto

Welcome to tonight's concert in which we hear some examples of the early development of the symphony – a form growing out of the simple Italian three movement sinfonia used as an overture to operas. Sammartini was one the earliest exponents and it gradually became more developed with composers such as Stamitz, who introduced the four movement format. Haydn invested it with new sophistication and invention in over 100 such works, leading to the great symphonists of the romantic era.

Orpheus (Orfeo) the musician and poet could quieten the wild animals with his music. Tonight he is stricken with grief for his lost wife.

Aided by interval refreshments, we restore to you your happy mood with a delightful flute concerto by the 18th century master of the instrument, Johann Quantz.

We finish with a charming and lively early symphony by 'The father of the symphony', Joseph Haydn.

Thomas Arne (1710 -1779) was born, comfortably, into a family of upholsterers in Covent Garden and he was educated at Eton College. He was both baptised and buried in St Paul's Church, Covent Garden where you can see a plaque illustrated with his most famous composition, 'Rule Britannia', from his Masque *Alfred* (which Linden Baroque performed at St Stephens in 2015).

He was crazy about music but his family disapproved of his interests and wanted him to study law. He had to practice in secret and like Handel smuggled a spinet into the house and played, the strings muffled by a handkerchief, whilst the family slept. A meeting with the composer Michael Festing at the opera made him determined to follow his passion and give up his legal training. Festing taught him the violin and introduced him to the musical life of London and Oxford.

Being a Catholic, Arne was barred from most of the important musical posts but was at the centre of theatrical musical activities in London in the mid-18th century. He composed popular masques and operas for Drury Lane and later Covent Garden.

Arne married Cecilia Young, a soprano who had studied with Geminiani and was much favoured by Handel for whom she performed in several of his premieres. However, she and Arne became estranged for twenty years with rumours of her drinking heavily. Arne said of her that she suffered from 'passions, equal to raving madness' and took up with one of his pupils. During the separation Arne became the leading composer of the pleasure gardens at Vauxhall, Ranelagh and Marylebone writing numerous songs and organ concertos and other instrumental music. In 1759 Arne was awarded an honorary doctorate by Oxford University.

He kept up with fashion, adapting to the emerging early classical style of JC Bach and Haydn, particularly in the 4 Symphonies of 1767 of which we play the fourth tonight. Though obviously more 'modern' in feel, compared to, say William Boyce's symphonies, the form of these works is still rooted in the Italian baroque sinfonia of 3 short movements; fast, slow, fast.

He continued writing for the stage; incidental music, masques and operas including his most popular two, *Comus* and *Ataxerxes* both of which were performed well into the 19th century and the latter of which impressed Haydn greatly.

However theatre work dried up in the 1770s and such were the financial difficulties in which he found himself that he failed to keep up support payments for his estranged wife. They were, however, eventually reconciled but after reuniting had only six months together before Arne fell ill and died.

Arne was credited with writing what became recognised as a typically English style of music. During his lifetime it was said that he achieved more popularity than any other English composer including Purcell. Charles Burney wrote, *"The melody of Arne … was so easy, natural and agreeable to the whole kingdom, that it had an effect upon our national taste".*

Wilhelm Friedemann Bach (1710–1784) The eldest son of JS Bach, he was taught rigorously by his father in the Thomasschule in Leipzig. He played organ and violin and found employment as an organist in Dresden and later Halle, where he met Handel. He unwisely left this post before sorting out a new one and found no other position until his death in Berlin twenty years later. He survived by selling his father's old manuscripts of which he was custodian. Towards the end of his life he became somewhat unhinged. He was renowned as one of the foremost organists of his time but his compositions – concertos, sonatas, cantatas and chamber music- tend to be dismissed as rather dry and academic and it is said he never really emerged as a composer from his father's shadow. His music is an interesting synthesis of a formal, elegant baroque style with elements of the emerging early classical, as we shall hear in tonight's piece.

Christoph Willibald Gluck (1714–1787), a German by birth and brought up in Bohemia in a family of forresters. Music was at the heart of village life and the young Christoph became more interested in music than chopping trees. He eventually ended up studying composition with Sammartini in Milan. He also came to London in 1745 where two of his operas were eventually performed, though it was not propitious timing, as political upheaval had caused closure of the opera houses for many months. However he did come under the influence of Handel, though the great man said of Gluck "he knows no more of counterpoint than my cook" (however, this may not have been the insult it first sounds, as actually Handel's cook was a fine singer and very good at counterpoint!).

Gluck travelled a lot, producing many works for Dresden, Prague, Milan and Vienna, where he eventually settled. He wrote 35 full-length operas and a number of ballets and was very much a musical revolutionary, influencing composers from Mozart to Berlioz to Wagner. He swept away the staid conventions of Italian baroque *opera buffa* and *opera seria* which had become mainly a vehicle in which for star singers to show off. He believed the music should serve the poetry of the text and to follow the drama rather than a series of stop-start, formulaic arias and cadenzas between chunks of *recitativo secco* (dry recitative accompanied by continuo). This paved the way for the later music dramas of Weber and Wagner.

Orfeo ed Euridice, written for Vienna in 1762, and rarely out of the repertoire since, was the first of his so-called three 'reform' operas. Later, in 1770, he was contracted by the Paris Opera to produce six operas (one of his pupils, a certain Marie-Antoinette, may have been a factor!) and in 1774 he produced a revised French edition of *Orfeo*. His arrival had caused a near war between the followers of the hugely popular Italian opera and this interloper but his thrillingly dramatic works, combining Italian and French styles became popular. Setting up his protégé Antonio Salieri in Paris, Gluck eventually headed back to live out his last years in Vienna.

Che farò senza Euridice, Orfeo's aria from Orfeo ed Euridice
Orfeo, the musician and poet, son of the Muse, Calliope, has travelled down to Hades to bring his dead wife, Euridice, back to the world of the living. He subdues the Furies who eventually let him in. He enters Elysium meeting a beautiful scene with dancing Blessed Spirits. He calls for Euridice to be brought to him. He must not look at her until back on earth but she cannot understand his coldness and urges him to turn around and when he does she instantly dies again. He is grief stricken:

Che farò senza Euridice	What will I do without Euridice
Dove andrò senza il mio ben.	Where will I go without my wonderful one.
Euridice, o Dio, risponde	Euridice, oh God, answer
Io son pure il tuo fedele.	I am entirely your loyal one.
Euridice! Ah, non m´avvanza	Euridice! Ah, it doesn´t give me
più socorso, più speranza	any help, any hope
ne dal mondo, ne dal cel.	neither this world, neither heaven.

Translation by Gabriel Huaroc (ghuaroc@usm.edu.ec)

Johann Joachim Quantz (1697–1773) was expected to follow his father into the blacksmith profession but his father's death when Johann was 11yrs old freed him from that obligation. The young Quantz was fascinated by composition and studied with Zelenka but earned his money by playing the violin, then the oboe and trumpet in the town band in Dresden and later in the prestigious court orchestra. Turning to the flute, he became a respected virtuoso – arguably the first professional flautist. He travelled all around Europe, including England, during a three year Grand Tour, impressing composers such as Handel. He was excited by hearing the music of Vivaldi for the first time and this informed his compositional style. He famously taught the Prince Regent, later Frederick the Great, and became official flute teacher, flute maker (developing the instrument with the addition of an extra key) and composer at Frederick's court in Berlin and Potsdam from 1741 until his death. He produced hundreds of sonatas and concertos (around 300 of the latter). In 1752 he wrote a major treatise *On Playing the Flute* which also has great importance for all historically informed performers, covering more general aspects of style, taste, ornamentation and so on.

Joseph Haydn (1732–1809) Unlike the child Mozart, Haydn waited until his mid-twenties before committing to writing symphonies and so his first essays in the form were already mature works. Through his life, he developed symphonic writing to a new level, taught Beethoven and is often known as 'The father of the symphony'.

Haydn was born in Austria near the Hungarian border and his father, a wheelwright and equivalent of the town mayor, played a lot of folk music and taught himself the harp. Young Joseph was talented and chosen to become a chorister in Vienna's St Stephen's Cathedral.

His first full-time job at the age of 25 was as Kapellmeister at the Court of Count Morzin in the Czech Republic. It was here, for the small orchestra, that Haydn wrote his first ten symphonies (the numbering is not strictly chronological). However, with the Count's financial problems, this job didn't last long and after a year, in 1761, Haydn took up employment for the next 30 years with the hugely wealthy Esterhazy family in Eisenstadt and the their glitzy new castle in Hungary. The orchestra they assembled was around 13-17 players and of the highest quality and could be supplemented by players from the military band. Haydn could be more adventurous and commented that "*I could experiment, observe what heightened the effect and what weakened it and so could improve, expand, cut, take risks. I was cut off from the world, there was no one near me to torment me or make me doubt myself and so I had to become original*"

This early symphony seems to have sprung out of the baroque *Concerto Grosso* with groups of solo *concertante* instruments challenging and conversing with the *ripieno* body of the orchestra and the texture is more akin to chamber music than the full-bodied symphonic style of his later works. Haydn used the opportunity to show off his fine new orchestra to his new employer and the writing is dynamic, colourful and often virtuosic.

The Name 'Le Midi' doesn't really relate to any particular noon-ish characteristics (other than perhaps its bright C Major key) but is linked with No 6, 'Le Matin' which does depict a sunrise and No 8, Le Soir, which is of darker hue. The suggestion of illustrating the times of the day seems to have come from Haydn's new patron who was besotted with Vivaldi's *The Four Seasons,* though there is no corresponding programme content here.

By the time he first came to London in 1790 (waved off in Vienna by his friend Mozart), Haydn's musical style had developed and his symphonies were now the more familiar large-scale works for big orchestras. Since the death, in 1782, of London's own JC Bach (a younger brother of WF), Haydn's works had become tremendously popular here, particularly his 'London' symphonies. Barely a concert took place without a work of Haydn's. He was warmly welcomed by Londoners and his biographer Griesinger wrote that Haydn "*considered the days spent in England the happiest of his life. He was everywhere appreciated there; it opened a new world to him".*

Deborah Miles-Johnson enjoys an international career as a freelance mezzo-soprano. She has worked with most of the world's leading conductors including Sir Simon Rattle performing Stravinsky, Harry Christophers on record and in Brazil with the Sixteen and Sir Georg Solti in a tour of *Don Giovanni.* Deborah is also a member of the Extra Chorus at the Royal Opera House where she recently performed in Puccini's *Turandot*. She is a former staff member of the BBC Singers and has also performed with the Taverner Consort and the Tallis Scholars. Her commercial recordings include *The Beggars Opera,* Puccini's *Suor Angelica* and an excerpt of *Carmen* with Gerald Finley on a recital disc. She performed and recorded Henze's *Elegy for Young Lovers* for Radio France, Brian Elias's *Laments* with the BBCSO and Barraqué's …*au dela du hasard* with Klangforum in Vienna.

When not singing she is vocal coach and workshop leader for many choirs in London and the South East. She was vocal coach to the prestigious BBC Symphony Chorus for 20years and Chorus Master for Chelsea Opera Group and gives vocal workshops to choirs around the country and abroad visiting Boston, USA in 2011 and Sydney in 2013. Deborah plans to visit Nashville, Tennessee in 2018 for some workshops and a recital.

Deborah conducts two choirs of her own; *Gloriana*, a newly formed choir of women's voices and the prizewinning Imperial Male Voice Choir who have just celebrated their 40th anniversary with a concert at the Cadogan Hall. Her diverse musical life includes a thriving teaching practice, singing on the sound track of many recent major films – and playing the viola!

Ashley Solomon As Director of Florilegium, much of Ashley's time is spent working and performing with the ensemble he co-founded in 1991. They have a busy touring schedule and each year perform at major international festivals and concert series throughout Europe as well as the Americas. Florilegium have been recording with Channel Classics since 1993 and have to date made 30 recordings, many of which have garnered international awards. They have given over 1000 performances over the years, 70 of these have been at London's Wigmore Hall.

As a soloist, Ashley has performed worldwide, including concertos in the Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam), Konzerthaus (Vienna), Beethoven-Haus (Bonn), Handel-Haus (Halle) and Frick Collection (New York). He also records as a solo artist with Channel Classics and his recording of the complete Bach's Flute Sonatas was recently voted the best overall version of these works on either modern or period flute by Gramophone Magazine (February 2017): *Solomon's luminous tone and unfussy command of the complicated melodies conflate into something utterly beautiful. Slow movements are soulful in their infinite variety, fast ones are clever and with a wealth of invention behind them.*

Combining a successful career across both theory and practice, Ashley is Chair and Head of Historical Performance at London's Royal College of Music, having been appointed a professor there in 1994. In 2000 he was awarded an Honorary Membership of the Royal College of Music (HonRCM) and in July 2017 he was elected a Fellow of the Royal Academy of Music (FRAM), for outstanding services to music which was conferred on him by HRH Duchess of Gloucester.

He has given masterclasses and lectures worldwide, including The Juilliard School, Yale University, Case Western Reserve University, Sydney Conservatorium, Jerusalem Academy of Music and Dance, Nanyang Academy of Fine Arts Singapore, Hong Kong Academy of Performing Arts, Oslo and Bergen Conservatories, Frankfurt Hochschule and Mozarteum in Salzburg. In 2002 Florilegium became involved with Bolivian Baroque and since 2003 Ashley has been training vocalists and instrumentalists there. Initially solo singers, he formed Arakaendar Bolivia Choir in 2005. He has directed them in concerts in Bolivia, North America and Europe, including two major tours of UK and their three cds. In 2008 Ashley was the first European to receive the prestigious Bolivian Hans Roth Prize, given to him in recognition of the enormous assistance he has given to the Bolivian native Indians, their presence on the international stage and the promotion and preservation of this music.

Linden baroque orchestra

Started life some time around 1984 with 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 brings together the talents of young professionals, teachers, amateurs and postgraduate students and many members have moved on to have prominent careers in the early music field. Some original members still play. The founding musical director was the well-known baroque oboist Paul Goodwin. Now pursuing a busy international conducting career, Paul is Honorary President and Steven Devine, following Walter Reiter, is the present Musical Director. The orchestra has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur) and recently in Berlin. The instruments are either 18th century originals or modern copies - some made by the players themselves and we play at "baroque pitch" of 415Hz. Together with the Linden Baroque Choir we gave first modern performances of music by Jean Gilles and J F Fasch. Our first CD, issued in 2001 on the Meridian label of music by Fasch, was well received and was played on Radio 3 and Classic FM. Linden Baroque is a registered Charity (No 1014921) and, apart from receiving a National Lottery grant in 1999, is entirely self-supporting.

Violin 1: **Magdalena Loth-Hill** (leader), Nicola Jackman, Judy Taylor, Jocelyn Slocombe, Anthony Constantine
Violin 2: Michael Jenner, Ian Cutts, Alan Selwyn, Simon Hill, Sally Heath
Viola: John Sutherland, Andrew Spencer, Deborah Miles-Johnson, Liz Hart
Cello: Louise Jameson, Mary Walton
Bass: John Mears
Flutes: Nick Jackman, Richard Austen
Oboes: Simon Galton, Peter Tsoulos
Bassoon: Matthew Dart
Horns: Finlay Bain, Mark Howlings
Harpsichord: Christine Thornton

Our next concert at St Stephens is on October 29th – a concert of French baroque music by Lully, Charpentier and Philidor, directed by Steven Devine.

To add your name to our **emailing-list** please complete the form with the programme and leave it on the table on your way out. And bookmark our website!

www.lindenbaroque.org