Linden baroque orchestra

CONCERT JULY 7th 6.30pm St Stephen's Hampstead

Conductor **Ashley Solomon**
Soprano **Angela Henckel**

Johann Christian Bach (1735 – 1782)
Symphony op 6 no 6 in G minor
Allegro - Andante, piu tosto adagio – Allegro molto

Wolfgang Amadeus Mozart (1756 – 1791)
Exsultate Jubilate in 4 sections

Wolfgang Amadeus Mozart
Andante in C for flute and strings
Solo flute **Richard Austen**

\- Interval -

Wolfgang Amadeus Mozart
Laudamus te and *Et incarnates est* from Mass in C minor

Joseph Haydn (1732 – 1809)
Symphony no 62 in D major
Allegro - Allegretto – Menuetto: Allegretto - Finale: Allegro

Welcome to our concert!

We include two symphonies in our programme. The symphony began life in baroque music as an overture to Italian opera: a 'sinfonia', commonly a 3 movement fast-slow-fast format with a characteristic dance such as a gavotte for the last movement. Handel provided these in London for his Italian operas. Giovanni Sammartini (1700-1775), a Milanese composer and teacher of Gluck, meanwhile developed the sinfonia into a stand-alone piece involving a basic sonata form in the first movement. This evolved further in Mannheim of the mid 1700s where Johann Stamitz composed for, and directed a large, virtuosic and expressive orchestra. He developed the first movement into something more substantial, added a minuet and trio to make a four movement structure which became the norm across Europe and he beefed up the standard orchestra with horns and oboes.

Joseph Haydn is often known as 'the father of the symphony', though this is largely through familiarity following programming conventions of the 19th century. Though he didn't invent the form, he certainly increased the expressive range and breadth of the symphony and having written over 100 such works of high quality, this made a Haydn symphony a common and much anticipated pleasure for the concert-goer.

His early symphonies were light, entertaining affairs, often including flashy solo moments for his star players. Tonight's work is from the middle period when he introduced more contrast, often with darker, more expressive *Sturm und Drang* elements. In the later symphonies he developed the language, form and expressive capabilities further with a richer texture, often adding timpani, clarinets, trumpets and so on, paving the way for the Beethoven and the romantics.

Sturm und Drang – "storm and stress" – was a mainly literary movement prevalent in Germany in the 1760s to early 1780s. It represented a break from the rationalism of the enlightenment and encouraged individual freedom to express wild emotion and unpredictability. Goethe and Schiller were early proponents and the theme was taken up in music with an aim to disturb the audience with minor keys, pulsating rhythms, syncopation, sudden changes of dynamics and mood. Opera, in particular, became more expressive and dramatic – Gluck was its exemplar – but it is true to say that in music it was a period of transition to more expressive and flexible forms rather than a definitive movement.

Johann Christian Bach was born to the 50 year old J S Bach – his 18th child of 20 and his last son - and though taught by his illustrious father until he died in 1750, the gap in their ages measured major advances in the musical language emerging from the baroque towards the early classical style. The 'London Bach', as he is popularly known, is best known for composing delightful music in the 'galant' style; elegant, refined and easy on the ear; determinedly audience-pleasing. It was, perhaps, a reaction to the increasingly thick harmonies and texture of late baroque music with its emphasis on formal counterpoint, as exemplified by his father. It revealed clearer, simpler harmonies and more regular phrasing.

J C Bach's Symphony op.6 no.6, has a little of this 'galant' style but also something much darker. It was written a few years after Bach came to live in London in 1762, where he was to remain until his death in 1782 (he is buried

nearby, at St Pancras Old Church). He arrived in London intending to write operas for the King's Theatre. His music often has a vocal quality, which can be heard at times in this symphony but more prevalent are the elements of *Sturm und Drang*, with tumultuous passages contrasting with sudden quieter interludes of anguish and some adventurous moments, not least in the unsettling, quiet and unresolved final cadence, just when you expect a blazing end. You can almost feel the way the composer was experimenting with what the symphony could offer. It is considered one of his finest works and may have been a bit of a shock for those audiences in Soho at the premier expecting the more polite, easy-going J C Bach.

When the 8 year old Mozart came to London in 1764, he duetted with J C Bach on the piano, came to regard him highly and it is clear his early musical development was very much influenced by Bach, maybe more, even, than by 'Papa' Haydn. You can certainly here premonitions of Mozart in this symphony.

Exsultate Jubilate is a joyful motet in 4 sections written in Milan to a Latin text in 1773. Mozart composed it for the castrato Venanzio Rauzzini who was performing in Mozart's opera *Lucio Silla* at the time but as castrati are in short supply these days it is usually sung by a soprano.

1. Exsultate, jubilate,	Rejoice, resound with joy,
o vos animae beatae,	o you blessed souls,
dulcia cantica canendo,	singing sweet songs,
cantui vestro respondendo,	In response to your singing
psallant aethera cum me.	let the heavens sing forth with me.
2. Fulget amica dies,	The friendly day shines forth,
jam fugere et nubila et procellae;	both clouds and storms have fled now;
exorta est justis	for the righteous there has arisen
inexspectata quies.	an unexpected calm.
Undique obscura regnabat nox,	Dark night reigned everywhere [before];
surgite tandem laeti	arise, happy at last,
qui timuistis adhuc,	you who feared till now,
et jucundi aurorae fortunatae	and joyful for this lucky dawn,
frondes dextera plena et lilia date.	give garlands and lilies with full right hand.
3. Tu virginum corona,	You, o crown of virgins,
tu nobis pacem dona,	grant us peace,
tu consolare affectus,	Console our feelings,
unde suspirat cor.	from which our hearts sigh.

4. Alleluja, alleluja!

The **Andante for Flute and Orchestra** K315 / 285e, written by Mozart in 1777 (or 8 or maybe 9), was probably an alternative second movement for his first Flute Concerto in G major K313, though this is not certain. The original adagio was allegedly rejected by the commissioning flautist, Ferndinand de Jean, but whatever the origin, it is a lovely piece.

Also in 1777, in a search for a good position, Mozart visited Mannheim and became acquainted with the great orchestra there. He fell in love with Aloysia Weber - depicted in our poster (not her natural colouring) , one of four musical daughters. He gave her lessons, mostly musical we surmise. He continued his pursuit of employment in Paris and on reaching Munich found Aloysia , now a successful singer, uninterested in him. By 1782, Mozart had taken up with Constanze, another of the Weber sisters but had encountered much opposition from his father.

Mozart's Great Mass in C minor was written in 1782 / 3 supposedly to fulfill a vow to compose a mass after presenting his, by then fiancée, to his family, having persuaded his father, with some difficulty, to come round to the idea. He had also been studying the great choral works by Bach and Handel and this may have, at least, partially been a motivation.

Attempting to appease his father, Mozart had written to him,
"We had already attended Holy Mass there several times before we were married and had gone to confession and communion together—and I found that I had never prayed more fervently and never confessed and took communion so earnestly as when I was by her side; and she felt the same way. In one word, we were made for each other—and God who orders all things and therefore also arranged our union will not forsake us."

This large scale solemn mass is considered one of his greatest works though it was left unfinished for unknown reasons and others have later filled in some of the gaps. Following his marriage, his wife, Constanze, sang the ***Et Incarnatus est*** (still uncompleted) and probably also the ***Laudamus te*** at the Salzburg premier.

Laudamus te

Laudamus te Benedícimus te,	We praise Thee, We bless Thee,
Adorámus te, Glorificámus te.	We adore Thee, We glorify Thee.

Et Incarnatus est

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.	And by the Holy Spirit was incarnate of the Virgin Mary and became man

The **Haydn Symphony No 62** was written in 1780 for the orchestra at Esterhazy and is a typically delightful affair in four movements for horns, wind and strings. It is a sophisticated and confident piece, sure of its own place in the world and embedded in a clear structure but showing its worldliness with polite forays into *Sturm und Drang*.

Ashley Solomon, Conductor

As Director of Florilegium much of Ashley's time is spent working and performing with Florilegium, the ensemble he co-founded in 1991. Florilegium have been recording with Channel Classics since 1993 and have to date made 35 recordings, many of which have garnered international awards. They have given over 1200 performances, 75 of these have been at London's Wigmore Hall.

As a solo baroque flautist he 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 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.*

His most recent recording of Telemann Fantasias for solo flute was released to critical acclaim internationally. He was fortunate to be giving permission by the Royal Collection Trust to record some of these on a unique flute made of porcelain and gold by the Meissen factory in 1760 and presented to King George III who was the last person to play it in 1789.

Combining a successful career across both theory and practice, Ashley is Head of Historical Performance at London's Royal College of Music, having received a Professorship there in 2014. He was appointed to the staff in 1994. 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 and in 2019 was elected a Fellow of the Royal College of Music, which was conferred on him by HRH Prince Charles.

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. 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.

Angela Henckel, Soprano

Since leaving the Royal College of Music Angela Henckel has enjoyed a varied career ranging from singing Gregorian Plainchant to Musical Theatre and from Baroque recitals to contemporary Rock opera. Angela has given performances of St Matthew Passion with Roger Norrington, Dido and Aeneas in Japan with the Purcell Quartet, has toured Canada with Schola Gregoriana of Cambridge, Israel with the Kibbutz Chamber Orchestra and Germany and Spain singing St. Matthew Passion with the English Concert.

Angela has also appeared at many of Britain's major concert venues and festivals, including the Wigmore Hall, the Queen Elizabeth Hall, St. John's Smith Square, St. James' Piccadilly, St. Martin's-in-the Fields and the Symphony Hall Birmingham, most recently giving performances of Mahler's 4th Symphony and Mozart's C Minor Mass.

Opera performances include Susanna, *Le nozze di Figaro;* Despina, *Cosi fan Tutte*; Blonde, *Die Entführung aus dem Serail;* for Handmade Opera: Zerlina, *Don Giovanni*; the world première of Colin Hodgett's *She-Fox of Shinoda* Japan. British première singing the title role in Hindemith's *Sancta Susanna* and Thisbe in Boyce's *Pyramus and Thisbe:* Dirindina in Domenico Scarlatti's *La Dirindina:* Don Ettore in Haydn's *La Canterina* for Opera Restor'd at the Linbury Theatre, Covent Garden and She in *Loves Labyrinth* at the Wigmore Hall. Angela has recorded *Jubilee* by Cole Porter for BBC Radio 4 and has appeared on BBC Radio 3, Capital Radio and Carlton Television.

Angela is in great demand as a recitalist and cabaret artist, and has performed at the Purcell Room and for many music societies and festivals and parties throughout the UK. Angela sings with the Choir of St. George's Hanover Square and is a soloist on a disc of Christmas music recorded by the choir.

http://angelahenckel.com

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 now our Director Emeritus. 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.

To add your name to our Linden Baroque emailing-list, please complete the form inside this programme and leave it on the table on your way out. And bookmark our website!

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Violin 1 : **Magda Loth-Hill** (leader), Jocelyn Slocombe, Anthony Constantine, Wendy Talbot, Alan Selwyn

Violin 2 :Michael Jenner, Carolyn Hall, Ian Cutts, Christine-Marie Louw , Anja Kuch

Viola :Roger Mears, John Sutherland, Simon Hill, Deborah Miles-Johnson

Cello :Mary Walton, Helen Brauer

Bass :Martin Johnson

Flute: **Richard Austen**

Oboe :Peter Tsoulos, Magdalena Carbow

Bassoon :Mathew Dart

Horn :Flora Bain, Anna Drysdale

Organ / fortepiano :Christine Thornton

www.lindenbaroque.org

Next Linden Baroque concerts:

Nov 3rd 2019 6.30pm
St Stephen's Hampstead
French Baroque Choral and orchestral concert with The New London Singers
Music by Rameau, Rebel, Mondonville, Couperin
Directed by Oliver John Ruthven

Dec 20th 2019 7.30pm
St James's Piccadilly
Handel Messiah The 6 centuries Choir
Directed by Peter Fender

March 7th 2020 7.30pm
St James's Piccadilly
Bach St John Passion with Finchley Chamber Choir
Directed by David Lardi

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