Handel Concerto Grosso Op 3 No 4 in F major for 2 oboes, bassoon, strings & continuo

Ouverture (Lentamente / Allegro) – Andante – Allegro – Minuetto (Allegro)

Hellendaal Concerto Op 3 No 5 in D major for strings and continuo

Largo – Allegro / Adagio – Larghetto – Allegro – March

Telemann Suite TWV55:B10 for 3 oboes, bassoon, strings & continuo

Ouverture – Rondeau – Air un peu vite – Hornepipe – Menuets 1 & 2 – Bouree – Plainte – Combattans – Passpieds 1 & 2

There will be no interval. You are welcome to take your drinks to your seat.

Welcome to tonight's concert! We're delighted to enjoy Ashley Solomon directing us again. Not knowing whether we'd have blizzards, transport strikes, pestilence, or other forms of disruption, we planned a short programme, so we could at least exercise our fingers and tongues and hopefully tickle a few ears!

George Frideric Handel (1685 – 1759) is the only baroque composer to have had his music performed continually up to the present day. He was born in Halle, Germany but became a British citizen in 1710 (when European workers were rather more welcome than currently). London was then the musical capital of Europe: political and economic instability abroad, its lively trading status and the lack of rigid religious and court structures had encouraged many of the continent's finest musicians to settle here. Handel had already spent several years learning his trade in Italy. He had played in Corelli's band many times in Rome and thoroughly assimilated the Concerto Grosso genre from the master. In Rome at this time, it was common for an orchestra to be led by a small *concertino* group, rather than a single leader and in the Concerti Grossi – Grand Concertos - they have the chance to pit their wits against the *ripieno* band. The Concerto Grosso became a popular form in England and was often used as a 'filler' between acts in the theatre or as an overture. The typical Corellian concerto is of four movements with strictly tonal harmony, 'walking' bass lines and a harmonic clash at cadences.

Handel's Op. 3 Concerti Grossi set**,** known in his day as 'Oboe Concertos', is very varied and employs wind instruments as well as strings and in addition to the usual Italian fast, slow, fast, slow format, introduces French dances. This collection might be seen, therefore, as Handel's answer to Bach's Brandenburg Concerti or his Orchestral Suites. They were published in 1734 by John Walsh, from material culled from previous favourite music for the theatre or church, some of which, in turn, was 'borrowed' from other composers' works.

Peter Hellendaal (1721 – 1799) was born in Rotterdam. His father was a candle-maker and part-time musician and the young Pieter, as he then was, became a proficient organist, violinist and composer. He obtained a prominent post as organist in Utrecht at the age of just twelve. His skills on the violin led him, at the age of sixteen, to study in Italy with Tartini.
At the age of thirty, already a successful and busy musician and composer, he sought fortune for his family in London where there was great demand for new music and teachers, especially among the prosperous, developing English middle class as well as the nobility. Hellendaal played for Handel in a performance of his *Acis and Galatea* in 1754. Despite regular recitals and several publications, steady income was hard to achieve and this, possibly together with a hankering for the flatlands of his homeland, drove him first to Kings Lynn and later Cambridge where he became organist at Pembroke College and then the Chapel of Peterhouse, where he worked for the last 37 years of his life. His son, born in 1756, confusingly also Pieter/Peter and a composer, outlived him by just two years.

Hellendaal's opus three set, 'Six Grand Concerto's for Violins etc in Eight Parts' was published in London in 1758.

Georg Philip Telemann's (1681 – 1767) family disapproved of his precocious musical interests and like his teenage friend Handel, his parents insisted upon him studying law and sent him to Leipzig. Away from his mother's watchful eye, he gained a commission from the mayor to compose a cantata every other Sunday at the Thomaskirche. He formed an orchestra - surviving to this day as the Leipzig Gewandhaus Orchestra - to perform regular concerts of his and other contemporary music, including much by Handel. He was considered the foremost German composer of his time and was later offered the job of Kantor of the Thomaskirche. He was contracted in Hamburg at this time and after Graupner

also declined, allowed the third choice, a certain Johann Sebastian Bach, to take up his famously productive post. There were no hard feelings on either side, indeed Telemann was godfather to one of Bach's sons, Carl Philipp Emanuel, who later succeeded Telemann in his post at Hamburg.

Telemann travelled extensively and thoroughly absorbed the musical languages of many countries and was thought daring and avant-garde in his synthesis of several national styles. He was a great entrepreneur and wrote and published himself vast quantities of colourful and interesting music for most combinations of instruments; over 3,000 works, around half of them surviving.

The baroque instrumental suite we play tonight is typical of the form churned out in their hundreds by many composers, including Bach and Telemann. It became a very popular form in 18th century German courts, following a model developed in France for the theatre and opera-ballets of Lully and others. Suites begin with a grand French 'Ouverture', the term commonly entitling the whole piece. The slow introduction is followed by a faster fugal section and a return to the opening. After this formal start, there follows a succession of traditional dance movements or character pieces, usually in the same key. Later in the 18th century the form was replaced by the sonata, concerto and symphony.

Handel was especially impressed with Telemann's music and there are at least 150 documented "borrowings" of Telemann's music within Handel's output, considered an honour rather than a crime at the time. Telemann, in return, produced several Handel operas in Hamburg.

They also shared a love of plants. Telemann was a great collector and had a fine garden in Hamburg. He corresponded and traded with leading botanists around Europe: "I am insatiable where hyacinths and tulips are concerned, greedy for ranunculi, and especially for anemones," he wrote in a letter in 1740. Handel sent him more than one crate of "the best plants to be found anywhere in England", possibly from the Chelsea Physick Garden (always worth a visit!). On tonight's poster we offer Telemann a small selection of early spring flowers.

Ashley Solomon

Active as a soloist and chamber musician, Ashley is the director of Florilegium, and much of his time is spent working and performing with this ensemble that he co-founded in 1991. Since 2001 he has been its director. They have a busy touring schedule and each year performing 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 35 recordings, many of which have garnered international awards. They have given over 1,250 performances over the years and recently their 80th performance at London's Wigmore Hall.

As a soloist, 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.*

Since 2003 Ashley has been training vocalists and instrumentalists in Bolivia, working on the remarkable collection of music held in archives by the Moxos and Chiquitos Indians. He formed Arakaendar Bolivia Choir in 2005 and has directed them in concerts throughout North and South America, Europe and in the Far East and on their 3 cd recordings. In 2008 Ashley was the first European to receive the prestigious Bolivian Hans Roth Prize, given 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.

Combining a successful career across both theory and practice, Ashley Solomon is Head of Historical Performance at the Royal College of Music, having been appointed a professor in 1994. In 2014 he was awarded a Personal Chair and in July 2017 he was elected a Fellow of the Royal Academy of Music (FRAM) which was conferred on him by HRH Duchess of Gloucester. In 2019 he was also elected a Fellow of the Royal College of Music (FRCM) which was conferred on him by HRH Prince of Wales. Both Fellowships are in recognition of outstanding services to music. Since 2014 Ashley has been working closely with the Royal Collection Trust to curate musical performances in their Royal venues including Buckingham Palace (Queen's Gallery, Ballroom) at Windsor Castle and in the Queen's Chapel.

Linden baroque orchestra

Director: Ashley Solomon

Violin 1: Maxim Del Mar*, Gillian Taylor, Hannah Barker, Barbara Grant, Alan Selwyn

Violin 2: Michael Jenner*, Jocelyn Slocombe, Anthony Constantine, Linda McDonald, Ian Cutts

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

Cello: Christine Draycott*, David Winfield

Double Bass: Martin Johnson

Harpsichord: Norman MacSween

Oboe: Lysander Tennant, Simon Galton, Peter Tsoulos

Bassoon: Mathew Dart

*Concertino in the Hellendaal

Linden Baroque was formed in 1984-ish (historians argue about this) by 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 combines the talents of young professionals, advanced students and amateurs and many members have moved on to have prominent careers in the early music field. From the beginning, the musical director was the well-known baroque oboist, Paul Goodwin. Now pursuing a busy international conducting career, Paul is Honorary President and was followed by Music Directors Walter Reiter (ex-English Concert) and Steven Devine (Orchestra of the Age of Enlightenment). Linden Baroque has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur) and Berlin. 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.

Forthcoming Linden Baroque Concerts:

May 21st with Gloriana - Vivaldi Gloria, Albinoni Concerto for 2 oboes etc, St Stephen's Hampstead

November 11th with Finchley Chamber Choir – Handel Dixit Dominus, Vivaldi Gloria, St James's Piccadilly

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