*Linden* baroque orchestra

Director Ashley Solomon

Soprano Maryam Wocial

# A basket of **Bachs**, father and sons
# JS, WF, CPE & JC

July 14th 6.30pm. St Stephens, Hampstead

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Programme:

**1. JS Bach Orchestral Suite No 1 C maj. BWV 1066**
*Ouverture – Courante – Gavotte 1 – Gavotte 2 – Forlane – Menuet 1 – Menuet 2 – Bouree 1 – Bouree 2 – Passpied 1 – Passpied 2*

**2. CPE Bach *Quia respect humilitatem* from the Magnificat**

**3. WF Bach Sinfonia for strings in F "Dissonant" F.67**
*Vivace – Andante – Allegro – Menuetto 1 – Menuetto 2*

**4. JC Bach *Aria di Diana* from 'Endimione'**

**5. JC Bach Symphony for double orchestra Op.18 No.1 in E flat maj**
*Allegro spritoso – Andante – Allegro*

**Johann Sebastian Bach (1685 – 1750)** was one of eight children, born to John Ambrosius Bach, a violinist director of the town music in Eisenach, a small town in Saxony, eastern Germany, of which Leipzig is the largest city and Dresden the capital.

The large musical Bach dynasty, of whom over 50 were known musicians, can be traced back to JS Bach's great, great Grandfather, Veit Bach, a baker, originally from Hungary, who died in 1619. Active composers of that time included the likes of Monteverdi, Allegri, Schutz and so on. The last of JS Bach's children, Regina Susannah, who knew Beethoven, died in 1809, the year Mendelssohn was born (and Haydn died) and so we see this family's growth followed a large swathe of the development of 'classical' music. Although it is simplistic to tie down musical history to specific time-periods, it is interesting to place tonight's Bach family composers against the changing musical styles, moving from the baroque to the classical. The line of Bach family composers ended with the death, in 1845, of Wilhelm Friedrich Ernst Bach, a grandson of JS Bach and music director to Frederick William II of Prussia. He is reported to have said "Heredity can tend to run out of ideas".

| Baroque 1600 - 1750 | | | Classical 1750 - 1800 | | | | Romantic 1800-1900 |
|---|---|---|---|---|---|---|---|
| 1685 | 1732 | 1750 | 1756 | 1759 | 1770 | 1791 | 1809 |
| Birth of Handel | Birth of Haydn | Death of JS Bach | Birth of Mozart | Death of Handel | Birth of Beethoven | Death of Mozart | Death of Haydn |
| **Johann Sebastian Bach (1685 – 1750)** | | | | | | | |
| | **Wilhelm Friedemann Bach (1710-1784)** | | | | | | |
| | **Carl Philipp Emanuel Bach (1714-1788)** | | | | | | |
| | | **Johann Christian Bach (1735 – 1782)** | | | | | |

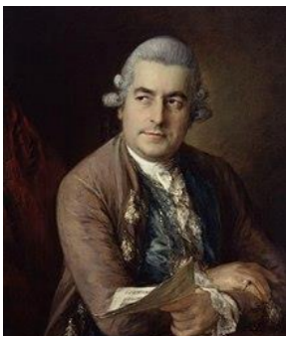
Bach's father, Johann Ambrosius, was employed as a violinist and four of his eight children became professional musicians, of whom Johann Sebastian was the youngest. At the age of 10yrs his parents died, and he was cared for by his older brother, Johann Christoph, also a musician. JS became a choral scholar in Lüneburg at the age of 15yrs. The francophile ducal court introduced the young Bach to French style music and dance which was to form an important part of his musical personality, as we see in tonight's Orchestral Suite.

JS Bach married his second cousin, Maria Barbara Bach in 1707. They had seven children including tonight's composers Wilhelm Friedemann and Carl Philip Emmanuel as well as another composer, Johann Gottfried Bernhard, all three tutored by their father. After the sudden death of Maria Barbara in 1720, JS Bach married Anna Magdalena, the daughter of a court trumpeter and herself a good musician and singer. She and JS Bach went on to produce thirteen more children. Of Bach's 20 children, only ten survived into adulthood.

We'll introduce some of the pieces during the concert.

**Wilhelm Friedemann Bach (1710-1784)** JS Bach's oldest son was a brilliant keyboard player and improvisor but whose career seemed held back by unstable employment and financial problems and ultimately by drink. Like all of JS's musician sons, he received a legal as well as musical education and was also greatly interested by mathematics. He was employed as an organist in Dresden and later Halle, where he met Handel. He left this post before sorting out a new one and remained without a position until his death in Berlin twenty years later. He survived by selling his father's old manuscripts of which he was custodian. He wrote many church cantatas and instrumental pieces, particularly for keyboard, eight sinfonias for orchestra (and 18 pieces for musical clock!). Only one of his three children survived into adulthood. Like that of his brother CPE, much of his music was only rediscovered in 1999 in the State Library in Kiev and is now in Berlin.

**Carl Philipp Emanuel Bach (1714-1788),** whose godfather was Georg Philipp Telemann, was also a virtuoso keyboard performer who wrote an important treatise for keyboard players. He was a prolific composer of characterful and highly expressive and often dramatically contrasting music which was seen as innovative and daring and forms a bridge between the baroque and classical worlds. He became court harpsichordist, in 1740, to Frederick the Great of Prussia and ten years later succeeded Telemann as Director of Music in Hamburg where he wrote a great deal of church music, often on a large scale, as well as symphonies, concertos and chamber music. CPE was more famous than his illustrious father in his lifetime, both as a performer and composer and his writings were an important influence on later composers such as Haydn, Mozart and Beethoven. None of his three children became musicians.



**Johann Christian Bach (1735-1782)** JS Bach's youngest son was only 15yrs old when his father died and much of his musical education was undertaken by his half-brother, CPE, who took him into his home in Berlin. At the age of 20 he left to spread his wings and travelled to Italy where he met the Bolognese monk and composer, Giovanni Battista Martini, who encouraged him to convert to Catholicism and helped him develop a more melodic compositional 'gallant' style, far away from his father's idiom. He wrote several operas which led him to move, in 1762, into the vibrant operatic environment of London, where three of his productions were performed at the King's Theatre. He settled into the service of Queen Charlotte and "The London Bach" remained a highly popular composer in London, alongside others such as William Boyce and Thomas Arne, until his death twenty years later. He set up the famous Bach-Abel public subscription concerts in Mayfair's fashionable Hanover Square Rooms concert hall (where, later, Haydn and Berlioz also performed). He also befriended the young Mozart when he was brought to London at the age of nine and was a major influence on his music. JC Bach died childless and penniless (his money was embezzled by his steward). He is buried in St.Pancras Old Cemetery.

**Johann Sebastian Bach (1685 – 1750)** was born in Eisenach, the youngest of the town musician, Ambrosius Bach's eight sons, four of whom became musicians. Having been orphaned at the age of ten, Bach entered the home of his brother Johann Christoph. JS became a choral scholar in Lüneburg at the age of 15yrs. The francophile ducal court introduced the young Bach to French style music and dance which was to form an important part of his musical personality. After a short job at Weimar, he took up a position of organist in Arnstadt. It was from here, in 1705, that he undertook his famous 200mile journey largely on foot to Lübeck to study with Buxtehude, a transformative experience. Sadly, a later, more modest 22mile walk to meet Handel failed, as Bach arrived too late: they never met. A job as organist and Kapellmeister back in Weimar saw him produce regular church cantatas followed by a post at the Court at Cöthen, finally fetching up in Leipzig in 1723.

JS Bach was primarily known as a remarkable keyboard player and improviser. His music was not widely known in his lifetime and as Bach was not very commercially minded and travelled little, his music did not spread far and wide. He wrote mostly to meet the demands of his employer and each of his five principal posts enabled him to develop different sides of his immense talent and it was in Leipzig, his final post, that his skills as a writer of church cantatas flourished (here he also wrote other of his well-known works such as the B minor Mass, The Well-Tempered Clavier, The Art of Fugue). Bach was responsible for organising the church music at the five main Leipzig churches. A cantata was performed at each Sunday service and every feast day. Although he performed the works of other composers, such as Telemann, he composed around three hundred church cantatas out of which over 200 survive. Three of the five known annual cycles were written in the first three years after his arrival in Leipzig in 1723 and those are mostly complete.

In addition to his church music he wrote huge quantities of instrumental works from solo works for keyboard, string and wind instruments, chamber music for various combinations, concertos (many in the Italian style), orchestral suites and so on.

**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.

**Maryam Wocial** British soprano Maryam Wocial is a master's student at the Royal College of Music where she is supported by the Poppy Holden Scholarship and studies with Dinah Harris. On stage, she has performed the role of Lisetta in Haydn's *La Vera Costanza* and Dido in Pepusch's *The Death of Dido* with New Chamber Opera. Whilst at RCM, she has performed the roles of Ilia and Poppea in Opera Scenes projects and will debut the role of Anastasia in the world premiere of Jasmine Morris's contemporary opera *Church on the Blood* with the RCM Opera Studio this June.

During 2023, she gave solo recitals at the Holywell Music Room in Oxford and the Handel House in London, and in July 2024 she will give her first international recital at the Tullamore International Summer Organ Series in Ireland. As a concert soloist, she has performed in venues including the Fairfield Halls, the Sheldonian Theatre, and the Royal Albert Hall. Recent performances include Pergolesi's *Stabat Mater*, Liszt's *Der 137 Psalm*, Couperin's *Trois Leçons de Ténèbres*, and Bach's *St John Passion*.

She was selected as the soprano soloist for the RCM's 2024 Bach Cantata Project and will be an Early Career Fellow with The English Concert during the 2024–25 season.

**Linden Baroque Orchestra** was formed around 40 years ago by a group of early-music aficionados led by 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) and now Prof. Ashley Solomon. Linden Baroque has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur) and Berlin.
Linden Baroque is a registered Charity (No 1014921) and, apart from receiving a National Lottery grant in 1999, is entirely self-supporting.

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| Violin 1 | **Alice Earll (leader),** Anthony Constantine, Miranda Ford, Barbara Grant, Linda McDonald, Jocelyn Slocombe |
| Violin 2 | Michael Jenner, Christine-Marie Louw, Elizabeth Hart, Jane McSween, Alan Selwyn |
| Viola | Roger Mears, John Sutherland, Deborah Miles-Johnson, |
| Cello | Christine Draycott, Paul Woodmansterne, David Winfield |
| Bass | John Mears |
| Harpischord | Tom Dewey |
| Flutes | Richard Austen, Aimee Taylor |
| Oboes | Lysander Tennant, Simon Galton |
| Bassoon | Matthew Dart |
| Horns | Samuel Middleton, Derry Sowinski |