

Linden baroque orchestra

Director & Soloist Ashley Solomon

Soprano Josephine Shaw

Viva Barocco Italiano!



The Italian influence
on British music
of the 18th century

June 22nd 2025
St Stephens, Hampstead

- Veracini - Overture No 6 in B flat maj.
Allegro – Largo – Allegro – Menuet
- Sammartini - Recorder concerto in F maj. **Soloist, Ashley Solomon**
Allegro – Siciliano – Allegro assai
- Geminiani - Concerto Grosso in D min. H143 'La Follia' *Theme with 23 variations.*
- **INTERVAL** - one glass of wine / soft drink included with your ticket
- Vivaldi - Concerto for 2 oboes in D min. RV535
Soloists, Lysander Tennant, Simon Galton *Largo – Allegro – Largo – Allegro molto*
- Avison - Concerto Grosso after Scarlatti No. 5 in D min.
Largo – Allegro – Andante – Allegro
- Vivaldi - Nulla in mundo pax sincera RV 630 **Soloist, Josephine Shaw**

London in the 18th century was cosmopolitan, an economic and intellectual powerhouse which attracted many to make their fortunes. The arts were at the centre of society and musicians could develop independent careers free from the rigours of court or church appointments which restricted them in much of continental Europe. Printing was well developed and music publishing became a lucrative business with subscriptions of both sheet music and live performances in the many public venues providing advanced income. Many of Europe's finest musicians visited and some notables stayed and continued to influence musical development. Many of our own musicians travelled the other way to study in Italy. The Italians gave us their great gift for direct communication, melody, drama (tension and resolution), rhythmic drive and joy.

Francesco Maria Veracini (1690 – 1768) – in our poster, playing the violin out of the car sunroof - is unique among baroque composers for having an asteroid named after him. He was born in Florence, his father an undertaker and pharmacist (which suggests he might have been less than successful in the latter profession). Veracini became a widely admired violinist across Europe, particularly in Venice and Dresden where, in a rage (the circumstances are disputed) he threw himself out of a window breaking a foot and hip: he had a reputation as a *Capo pazzo* ('head lunatic'). He spent several years in London where he wrote four operas among other works. In addition, he left us an important music treatise, several concertos, a set of sonatas and another of 'overtures' of which we hear the last. This was written in Venice in 1716 to try to gain a court appointment in Dresden. Sadly, on finally leaving London, his two fine Stainer violins were lost in a shipwreck.

Giuseppe Francesco Gaspare Melchiorre Baldassare Sammartini (1695 – 1750) - inside the front of the car - was a renowned composer and "the greatest [oboi]st the world has ever known" (he also played flute and recorder, as was usual at the time). Born in Milan, he spent most of his professional life in London, much of it in the employment of Frederick, Prince of Wales. He was a progressive composer using many stylistic elements found in early classical music. His younger brother, Giovanni, was also a well-known oboist and composer, so it's quite useful having such a long name to help differentiate them. This recorder concerto is probably Giuseppe's (etc) best known work.

Francesco Geminiani (1687 – 1762) – driving the car- was a hugely influential composer, violinist, teacher and theoretician. Born in Lucca, he studied with Alessandro Scarlatti, Lonati and Corelli and travelled to London in 1714 with another violinist, Barsanti. He attracted much patronage and became a central cultural figure, being judged the equal of Handel and Corelli. His treatises on playing the violin, on the art of accompaniment and '*Rules for playing in a true Taste*' are of vital importance in studying historical musical practices (though Leopold Mozart, who also wrote important works, opposed Geminiani's views). Among Geminiani's compositions, his 42 Concerti Grossi are best known and are built on Corelli's model but add the viola into the concertino group.

The 16 bar cycle that is '**La Folía**' originated as a rather wild Portuguese or Spanish dance from the 15th century and was subsequently tamed and used by more than 150 composers in their works, usually as variations. In addition to Geminiani who transcribed Corelli's '*La Follia*' violin sonata into his famous concerto grosso, there are Marin Marais, Vivaldi, Alessandro Scarlatti, Handel, CPE Bach, and others, through Beethoven, Rachmaninov right up to Vangelis and Max Richter.

Charles Avison (1709 – 1770) - sitting in the back of the car – was born near Newcastle. He studied in London with Geminiani, who influenced him greatly, though may also have studied in Italy. From 1735 he was back in Newcastle where he remained as a church organist, teacher and director of the Newcastle Musical Society. He is said to be the first – and certainly very opinionated - English musical critic. His music is generally very melodic. He is best known for his concerti grossi, a set of which is based on some of the 555 keyboard sonatas by Domenico Scarlatti, a Neapolitan born in the same year as J S Bach and Handel (with whom he fought a famous keyboard duel). Scarlatti

spent most of his working life in the royal courts of Spain and Portugal. We have chosen a typical example of Avison's spicy Hispano-Italiano-Tyne-and-Weary-flavoured concerti grossi.

Antonio Vivaldi (1678 – 1741) – hanging out of the passenger door – of course never came to London (probably Prague was the nearest stop) but his influence spread far and wide. Though most revered for his instrumental concerto writing and his 50+ operas, his church music often reaches the highest levels of emotional intensity, as in tonight's motet, '*Nulla in mundo pax...*'. It was written around 1713-19 for the girls of the *Ospedale della Pietà*, one of four orphanages in Venice looking after the children of poor families or the results of the busy sex trade in this city of pleasure.

Vivaldi, *Nulla in mundo pax sincera* ('In this world there is no honest peace')

This motet, particularly apt for today, dwells on salvation for an evil, sinful world.

Aria. Nulla in mundo pax sincera sine felle; pura et vera, dulcis Jesu, est in te. Inter poenas et tormenta vivit anima contenta casti amoris sola spe.	Aria. In this world there is no honest peace free from bitterness; true and pure peace, sweet Jesus. lies in Thee. Amidst punishment and torment lives the contented soul, chaste love its only hope.
Recitative. Blando colore oculos mundus deceptit at occulto vulnere corda conficit; fugiamus ridentem, vitemus sequentem, nam delicias ostentado arte secura vellet ludendo superare.	Recitative. This world deceives the eye by surface charms, but is corroded within by hidden wounds. Let us flee him who smiles, shun him who follows us, for by skilfully displaying its pleasures, this world overwhelms us by deceit.
Aria. Spirat anguis inter flores et colores explicando tegit fel. Sed occulto tactus ore homo demens in amore saepe lambit quasi mel.	Aria. The serpent's hiss conceals its venom, as it uncoils itself among blossoms and beauty. But with a furtive touch of the lips, a man maddened by love will often kiss as if licking honey.
Alleluia.	Alleluia.



Ashley Solomon enjoys a successful career as a soloist, chamber musician and guest director in the UK, across Europe as well as the Americas, Far East and Australia. He is the director of Florilegium, the baroque ensemble he co-founded in 1991 and has made close to 40 recordings with them, many of which have garnered international awards. 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) 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.*

In recent years he has been involved in a unique recording project using a private collection of 17th and 18th century flutes. To date he has released 3 volumes in the Spohr Collection series involving 25 rare and original 1-keyed baroque flutes made of ivory, boxwood, ebony and porcelain. This project has given new insight into the sound world of European flute makers in the baroque period.

Since 2003 he 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 Arakaendar Baroque Orchestra in 2007 and has directed them in concerts at major international festivals. In 2008 he was one of the first Europeans to receive the prestigious Bolivian Hans Roth Prize given in recognition of the enormous assistance he has given to the Bolivian musicians, their presence on the international stage and the promotion and preservation of this music.

Combining a successful career across both theory and practice, Ashley is also Head of Historical Performance at London's 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) and in 2019 he became a Fellow of the Royal College of Music (FRCM). Since 2014 he has been working closely with the Royal Collection Trust to curate musical performances in their Royal venues. He has given masterclasses and lectures worldwide, including The Juilliard School, Yale 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.

Ashley has been the music director of Linden Baroque since 2023.



Josephine Shaw is a Frederick and Phyllis Treby Scholar at the Royal College of Music training under Veronica Veysey Campbell. She connects with audiences internationally, whether in London, in Dubai, in St Jean-de-Luz, France as a young talent at the Académie Ravel or featuring on BBC Radio and Television. Her performances and activities at RCM include singing in masterclass with Dame Sarah Connolly, performing as a featured vocalist with the RCM Jazz Orchestra and singing with the RCM Baroque Orchestra. This summer, she is excited to be joining the RCM Historical Performance faculty on tour in Italy.

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Violin 1: Ada Wiczysk, Gillian Taylor, Jocelyn Slocombe, Anthony Constantine, Barbara Grant, Carolyn Liefkes

Violin 2: Michael Jenner, Veronica Price, Ian Cutts, Alan Selwyn, Diane Wyatt, Wendy Talbot

Viola: Roger Mears, John Sutherland, Madison Marshall, Deborah Miles-Johnson

Cello: David Winfield, Paul Woodmansterne, Mary Walton **Double Bass:** Paul Ratcliffe

Oboe: Lysander Tennant, Simon Galton **Bassoon:** Mathew Dart

Harpsichord: Dale Wills

Next concert at St Stephens October 12th

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www.lindenbaroque.org

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