

Linden baroque orchestra

The Birth of the Symphony

Moving from the Baroque
to the early Classical

Rare music
at a time of change
in the mid 18th century



Programme

Anna Amalia: Overture '*Erwin and Elmire*' Allegro – Andante - Allegro

Luigi Boccherini: Flute Quintet in G maj. Allegro moderato – Allegro assai

Ignaz Holzbauer: Symphony in D Op.3 No.4
Allegro – Andante non molto – Tempo di Minuetto, cantabile - Presto

- INTERVAL - (don't forget your complimentary drink - and you can buy more!)

Franz Ignaz Beck: Symphony No.1 in F
Allegro assai– Andante grazioso – Minuetto I & II - Presto

Carl Philip Emmanuel Bach: Symphony in E minor Wq 178
Allegro assai – Andante moderato - Allegro

We like categorising things and music is no exception. ‘Baroque’ music ended with the death of JS Bach in 1750 and the next day ‘Classical’ music started, with some stylistic intermediaries such as ‘Galant’ and/or ‘Rococo’. Of course, it doesn't quite work like that: some composers were progressive and pushed the forms and others were more conservative. Fashions were also located to places and composers often had to adjust to local tastes. Vienna tended to enjoy the new lighter ‘classical’ styles of Haydn and later, Mozart, whilst Italy was still wedded to baroque traditions.

In 1759 when Handel died in London, Haydn was writing his first symphony in the new style. In the same year, CPE Bach composed a sonata in Berlin for that archaic instrument the Viola da Gamba and Mozart was being potty trained in Vienna. Telemann had another 8 years to live and Tartini and Charles Avison another 11, both dying the year of Beethoven's birth, 1770.

Baroque music generally had a strong *basso continuo* foundation with complex interweaving melodic lines - *polyphony* and *counterpoint* - and clear contrasts and intricate ornamentation. It had a strongly rhetorical character. Classical music is melodically simpler with a melody line and accompanying chords (*homophony*), clear and regular in structure (like classical architecture), elegant with often repeated phrases and more independent wind parts (rather than following the violins). Broad generalisations of course and in this concert we shall hear all sorts of mixed elements, so perhaps these labels are actually superfluous!

How was the symphony born? ‘Syn’ (‘together’ in Greek) married ‘phon’ (‘sound’) to give birth to ‘symphony’ - a sound together. Italian opera overtures or *sinfonias* of the early 18th century usually had a fast-slow-fast, three short movement structure. These evolved into free-standing pieces heard in the concert hall and gradually became longer and more complex, adding a fourth movement to make the typical classical symphony and larger wind sections as wind instruments broke away from mainly doubling string parts.

Anna Amalia of Brunswick-Wolfenbüttel (1739 – 1807), was Duchess of Saxe-Weimar-Eisenach by marriage and a cultural powerhouse in mid 18th century Germany. She had a wide education and learned to dance and play the piano and after spending some time in Italy is credited with introducing the Spanish guitar (known as the ‘Italian’ guitar) to Germany. She was a great patron of the arts and collected musicians, poets and playwrights to her court, including the likes of Goethe and Schiller.

Like her mother, she also composed and left a small number of works, including the opera *Erwin und Elmire* of 1776 to a text by Goethe. It is based on the sentimental ballad of Angelica and Edwin from Oliver Goldsmith's *The Vicar of Wakefield*.

Luigi Boccherini (1743 – 1805) was born in Lucca, studied later in Rome and left with his father to play at the town theatre in Vienna. He was employed in Madrid until having an argument the King about a passage in one of his trios caused him to leave. He remained in Spain, though, until his death. He was a very fine cellist often playing violin parts as written, very high on the cello. He wrote a vast amount of chamber music and is said to have advanced the string quartet by giving more prominence to the cello. He also wrote 30 symphonies and 12 tricky cello concertos. His music is often in the ‘galant’ style, charming and fresh, sometimes with a Spanish flavour, even adding a guitar to some chamber pieces.

Ignaz Holtzbauer (1711 – 1783) was a Viennese. With his wife, a singer, he worked at the Imperial Court in Vienna and also in Milan and Venice and later at the hugely influential Mannheim Court, home of a brilliant orchestra where he was Kapellmeister. He spent the last 25 years of his life composing and teaching; Carl Stamitz, son of Johann, being his most illustrious pupil. He was a formative member of the Mannheim School, his music combining Italian brilliance with Germanic seriousness.

At the Mannheim School, counterpoint was abandoned and musical development was simplified. Expression depended on contrasts, crescendos and diminuendos, scales and arpeggios with tender slow movements. Wind instruments developed independent parts (rather than following the violins) after the 1770s and continuo was abandoned.

Franz Ignaz Beck (1734 – 1809) spent most of his creative life in Bordeaux as director of the Grand Théâtre. He was born in Mannheim and was taught by Johann Stamitz, an important figure in the development of orchestral music and the symphony.

Beck published 24 symphonies between 1757 and 1762 which are considered innovative and he was one of the first composers to employ wind instruments in the slow movements. This symphony follows the four movement form developed in Mannheim by Johann Stamitz.

Beck's time in Mannheim ended when he had to flee to Italy, having apparently fatally wounded an adversary in a duel. His opponent had actually feigned death but Beck was not to know until sometime later. In Venice he studied with Galuppi, at the time the most performed composer in Europe.

Carl Philip Emanuel Bach (1714-1778) and his contemporaries in Berlin, Graun, Weiss, Quantz and Benda developed a rather different style at the court of Frederick the Great. JS Bach's influence remained with counterpoint continuing to be important. In 1768 CPE Bach left for Hamburg where he succeeded his godfather, Telemann, as Kapellmeister, composing a great number of sacred works. He also presented works by Haydn, Mozart and Salieri as well as by Telemann, Handel and his father, showing how he straddled the change from the baroque to the classical. Mozart conducted one of his oratorios in Vienna.

CPE Bach was an important theorist, writing the influential "Essay on the true art of playing keyboard instruments", which would be studied assiduously by Haydn, Mozart and Beethoven, among others.

His music is often complex and quirky, acquiring the label *Empfindsamer stil* or 'sensitive' or 'sentimental' style' reflecting 'true feelings'. This developed into the more violent and aggressive *Sturm und Drang* – 'storm and stress' – style, depicting heightened emotion with sudden shifts of tone and mood as we hear in this symphony. Scary stuff (for audience and players alike)! The ideas came primarily from literature, particularly Goethe and Schiller.

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.

Linden baroque orchestra

Violin 1: Sara Deborah Tomossi, Sally Heath, Christine Marie Lowe, Wendy Talbot, Alan Selwyn, Anthony-Ben Constantine, Maria di Bella

Violin 2: Michael Jenner, Alex Ait-Mansour, Barbara Grant, Linda MacDonald, Diane Wyatt, Anja Kuch **Viola:** John Sutherland, Roger Mears, Deborah Miles-Johnson, Suzie Kim

Cello: David Winfield, Christine Draycott. Theo Tinkler **Double Bass:** Sam Lee

Oboe: Lysander Tennant, Simon Galton **Flute:** Richard Austen, Nikki Wilkinson

Bassoon: Mathew Dart **Horns:** Sam Middleton, Henry Ward **Harpsichord:** Ceci Keiffer

Next concert at St Stephens: February 22nd with women's choir 'Gloriana'
Handel Messiah, Heathfield, East Sussex: December 6th

To join the mailing list, use this QR code :

www.lindenbaroque.org

Linden Baroque is a registered Charity (No 1014921)

