Linden baroque orchestra

Director from the violin **Simon Standage**

A CONCERT IN MEMORY OF GERTRUDE EVANS FOR THE BENEFIT OF MIND, AMNESTY INTERNATIONAL AND THE FRIENDS OF MURAMBINDA HOSPITAL

31st January 2015 St Alfege Church, Greenwich

The Canaletto painting (detail) shows Westminster Bridge – at the time London's only bridge - during the Lord Mayor's Festival celebrations of 1746.

A little over 30 years ago a group of early music aficionados came together to play their funny instruments at a house in Linden Gardens, Chiswick. They named themselves after this first venue ('Linden' being rather more mellifluous than either 'Chiswick' or 'Gardens') and the orchestra has since performed well over 100 concerts and blooded many a musician in the mysteries of historically informed musical practice - and incidentally had a lot of fun along the way.

One of the first members, who very much helped create this sense of fun and discovery, was **Gertrude Evans**, in whose memory we are performing tonight and for whom we are taking this performance to be repeated in Berlin in July.

Tonight's concert is about the friendship that Gertrude nourished in all those around her and links her adopted country – her country of refuge - with her homeland, from which she was forced to flee for her life but which was always part of her.

Handel, too, came from Germany to England, to seek new opportunities for his art. Telemann stayed behind. Both rose to the very top of the musical tree and remained friends throughout their lives. They were separated, yet at the same time linked by water; both living in great maritime cities, Handel in London and Telemann in Hamburg. It was of course only possible to travel between the two countries across the sea, perhaps sailing past Greenwich to reach the capital. Their music ripples across time, ignoring the mutable national and cultural boundaries and over the ebb and flow of their music, sometimes whipped up into storms, we can build bridges to the past and to others in the present day, bringing together disparate people to share experiences and emotions and build understanding.

We take these as our themes for our concert today, play some of Gertrude's favourite works and raise money for a few of her many favoured charities.

PROGRAMME:

Arne Overture no. 6 in Bb

Largo ma audace – Allegro – Grave et piano - Gavotta vivace

Purcell Suite from King Arthur

First Music: Overture – Second music: Aire – Shepherd, shepherd – How blest are the shepherds – Hornpipe – Hornpipe – Fairest Isle – Chaconne

Handel Water Music Suite in G

Sarabande - Rigaudon 1 & 2 - Menuet 1 & 2 – Gigue

Handel Concerto opus 6 no.11 in A

Andante larghetto e staccato - Allegro- Largo e staccato - Andante - Allegro

****

Interval – wine and soft drinks by donation (suggested: wine £2, soft drinks £1)

****

Boyce Symphony no. 7 in Bb

Andante – Spirituoso, Moderato, Jigg (allegro assai)

Telemann Wassermusik (Water Music)

Ouverture (Grave, allegro) – Sarabande (sleeping Thetis) – Bouree (Thetis awakes) – Loure (amorous Neptune) – Gavotte (playful Naiads) – Harliquinade (sporty Tritons) – Storm (Aeolus) – Minuet (pleasant Zephyr) – Gigue (ebb and flow) – Canaries (jolly sailors)

Thomas Arne (1710 - 1778) was born into a comfortable family of upholsterers in Covent Garden and was educated at Eton College. He was both baptised and buried in St Paul's Church, Covent Garden where you can see a plaque illustrated with his most famous composition, 'Rule Britannia', from his Masque *Alfred* (which we shall perform on November 15th at St Stephens, Hampstead).

The young Arne was crazy about music but, as in the case of Handel and Telemann, his family disapproved of his interests and wanted him to study law. He had to practice in secret and - again like Handel - he smuggled a spinet into the house and played whilst the family slept, the strings muffled by a handkerchief. A meeting with the composer Michael Festing at the opera made him determined to follow his passion and give up his legal training. Festing taught him the violin and introduced him to the musical life of London and Oxford.

Being a Catholic, Arne was barred from most of the important musical posts but was at the centre of theatrical musical activities in London in the mid-18th century. He composed popular masques and operas for Drury Lane and later Covent Garden, to where he defected after a dispute between his sister, the famous soprano Mrs Cibber (who also sang in the first ever Messiah in Dublin) and David Garrick. This led to both opera houses giving competing productions of *Romeo and Juliet* at the same time, with music by Boyce in one and Arne in the other.

Arne married Cecilia Young, a soprano who had studied with Geminiani and was much favoured by Handel, for whom she performed in several of his premieres. However, she and Arne became estranged for twenty years with rumours of her drinking heavily. Arne said of her that she suffered from '*passions, equal to raving madness'* and took up with one of his pupils. During the separation, Arne became the leading composer of the pleasure gardens at Vauxhall, Ranelagh and Marylebone, writing numerous songs, organ concertos and other instrumental music. In 1759 Arne was awarded an honorary doctorate by Oxford University. He kept up with fashion, adapting to the emerging early classical style of JC Bach and Haydn, particularly in the four Symphonies of 1767.

Arne was credited with writing what became recognised as a typically English style of music. During his lifetime it was said that he achieved more popularity than any other English composer including Purcell. Charles Burney wrote, *"The melody of Arne … was so easy, natural and agreeable to the whole kingdom, that it had an effect upon our national taste".*

Henry Purcell (1659 – 1695) was the son of a musician in the court of Charles II. He sang at the Chapel Royal around the age of 9 or 10, where he was also taught several instruments. When his voice broke, he became assistant keeper of the instruments. As court composer from 1670 onwards, he wrote music for the royal band of Twenty Four Violins and took over from John Blow as organist at Westminster Abbey in 1676 (Blow returned to the post after Purcell's death). He wrote much celebratory vocal music for royal events as well as private chamber music.

Charles II, on his Restoration in 1660, authorized the reopening of London's theatres closed since the civil war and took a great personal interest, attending performances regularly. Purcell wrote many works for the stage. Much was incidental music routinely used to fill time between scene changes or provide curtain music. Gradually, more dramatic music was introduced to paint scenes, characters and action. As music filled more of the performance, these works, with lavish staging, became 'semi-operas', still with spoken dialogue providing most of the drama. The arrival of fully sung opera in the Italian style soon moved things into

a more fluid form, where characters were able to emote and define themselves through the music. Semi-opera enjoyed a brief success and Purcell exploited the form in three notable examples, of which King Arthur of 1691 is the most popular, being revived in various forms into the mid 19th century. The story is an odd allegorical confection bearing no historical veracity and little logic but contains some beautiful and dramatic music of great variety and some great scenic set pieces.

Linden Baroque gave the first performance of it in Rome in 1992, a trip Gertrude particularly enjoyed, with an Italian choir conducted by Paul Goodwin.

Purcell died suddenly at his home in Dean's yard, Westminster, aged only 36yr at the height of his powers and was buried in the Abbey with honours. It is not known how he met his end; theories range from TB, to pneumonia caused by his wife locking him out of the house one night on returning from a boozy night. Two of his six children survived him.

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; a wonderful example of the enormous benefit that immigration has brought and continues to bring to this nation.

The early 18th century was a time of a great cultural shift, marking dramatic social and political changes. The arts moved from the court and church more into the public realm, to appease the voracious appetites of the growing and highly aspirational middle class. With rapid economic growth, London quickly became the vibrant music capital of Europe. Political and economic instability abroad had further encouraged many of the continent's finest musicians to settle here.

Handel had travelled to Italy from Hamburg in his early 20s to further his musical experience and education and on his return, had been appointed Kappelmeister to the Elector of Hanover who was a little later, in 1714, to become King George I of England. But Handel, lured by the recently set up Italian Opera Company in the Haymarket - on the site now occupied by Her Majesty's Theatre - decamped to London in 1710. Italian opera was taking the city by storm; the singers were the celebrity pop idols of their day. Handel had caught the opera bug whilst in Italy, having spent several formative years in Rome as well as Florence and Venice. His music was by now imbued with Italianate lyricism and brio and London received him with enormous enthusiasm; he was greatly loved and contributed much to London society.

The Water Music is a set of three suites of dances and other music - around 22 pieces in all - used as background music for a royal party on the Thames, in 1717. The musicians played on rowed barges, with King George joining the watery procession at Whitehall and progress being made with the incoming tide up river to a vast feast at Chelsea – again accompanied by music. A report in the *Daily Courant* observed, "*so great a Number of Boats that the whole River, in a manner, was covered; a City Company's Barge was employ'd for the Musick, wherein 50 Instruments of all sorts, who play'd all the way from Lambeth the finest Symphonies, compos'd express for this Occasion, by Mr Hendel; which his Majesty liked so well, that he caus'd it to be plaid over three times in coming and going*".

While in Rome, Handel had met Corelli; they played in each other's orchestras. Handel must have become familiar with Corelli's Concerti Grossi, which were widely imitated and became models for orchestral music across Europe. The Concerto Grosso is a grand concerto in which small groups of solo instruments are pitted against the band. It 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 twelve **Opus 6 Concerti Grossi** for strings, were composed in 1739, after a suggestion of the publisher John Walsh. Remarkably, he completed them in only six weeks. They are amongst his finest works, probably a conscious homage to, and certainly inspired by, Corelli. Handel took particular trouble over the publication, with one hundred subscribers paying for the careful engraving.

William Boyce (1711 – 1779) was born into the top drawer of the furniture trade, the son of a cabinet-maker in the City of London. He became a chorister at St Paul's Cathedral and studied composition with the organist Maurice Greene and later Pepusch. He succeeded Greene as Master of the King's Musick in 1757 and had also become composer to the Chapel Royal, so composed many sacred works, birthday odes and other celebratory pieces. He also regularly provided music for productions at Covent Garden and Drury Lane. After Greene died, Boyce inherited his huge library of early English church music, which he finished cataloguing and published in three volumes. He started to lose his hearing early in his career as an organist and by the late 1740s was totally deaf and had to give up his several church organist posts in the 1760s. He is buried under the dome of St Paul's.

His **Eight Symphonies**, published in 1760 by John Walsh, had been written earlier as overtures to masques or odes. Tonight's was originally the '*Overture to the Pythian Ode'* (1740/1).

Georg Philipp Telemann (1681 – 1767) was the most revered and widely known composer of his day and one of the most prolific. He was born four years before Bach and Handel and, bridging the baroque and early classical period, he died when Mozart was aged 11- already an established international performer and the composer of at least 4 symphonies. Mozart's father Leopold used Telemann's music in his son's lessons. Handel 'borrowed' many of Telemann's musical ideas. Bach copied out his music and thought enough of him to make him godfather to his son, the great Carl Philippe Emmanuel. J.S. Bach was indebted to Telemann for his most important job, Kantor of the Thomaskirche in Leipzig. Telemann had applied for that position in 1722 and despite being the favoured candidate, turned it down, having apparently used it as leverage to gain better conditions from his existing employers in Hamburg. After Graupner also rejected it, the position was finally accepted by the third choice, J.S.Bach, who remained there for the rest of his days.

Telemann was born in Magdeburg. He lost his farther-a deacon- when he was only four years old. His mother disapproved of his musical enthusiasms and hid his instruments. He had become proficient on the violin, recorder and zither and wrote his first opera when he was 12. He was sent away to study - his mother's intentions were that he would enter the legal profession - but along the way he continued developing his musical knowledge and skills and he learned to play pretty much every instrument. Trips to the courts of Hanover and Brunswick exposed him to the latest styles of Italian music. When he arrived at Leipzig University, his compositions were exciting enough for him to be commissioned to write regular works for the city's two main churches. He was very active in Leipzig, founding a musical *collegium* for students, performing his own and other works and composing 8 operas. In 1704 Telemann was appointed Kapellmeister in Sorau (now Żary in Poland) and

here was opportunity to study the latest French music, popular at court, and the local folk music, both of which influenced him greatly.

After important posts in Eisenach and Frankfurt, Telemann settled in Hamburg in 1721. Though obliged to take additional posts to supplement his income - his second wife developed a serious gambling habit and he had nine children to support - he remained in Hamburg until his death. He was succeeded by his godson C.P.E. Bach.

Having absorbed various musical styles on his many trips to places such as Berlin and Paris, Telemann enjoyed exploring these in his music and we often find folk inspired music juxtaposed with grand French overtures, German and French dances or Italian concerto form. He was very commercially minded, overseeing great publishing ventures, which spread his music far and wide. He is a particular friend of the amateur musician, having written much chamber music of great character for the growing middle class dilettantes to perform at home. He produced books on musical theory, teaching material, published a regular magazine containing new music of his own and others and wrote vast quantities of church music, operas, concertos and orchestral suites – over 600 of these alone - such as we hear tonight. Handel remarked his friend *"could write a church piece in eight parts with the same expedition another would write a letter"*.

Telemann's **'Wassermusik'** (Water Music) suite was written in 1723 for the celebrations in Hamburg of the centenary of the city's Admiralty. This organisation provided physical protection for Hamburg's important trade routes as well as controlling pilotage and marine insurance. The sea captains, civic dignitaries and merchants were entertained to a sumptuous banquet during which tonight's suite of character pieces was played. Afterwards a large choir and orchestra performed Telemann's splendid *Admiralty Music*, a wildly popular piece at the time.

The dance movements, as often in this type of occasional music, referred allegorically to figures from ancient mythology. Thetis was the sea goddess, mother of Achilles. Neptune was lord of the sea, Triton was his son and the Naiads were water nymphs. Aeolus was lord of the winds (and inventor of the Aeolian harp) and Zephyr the gentle god of the west winds. The last two movements depict the ebb and flow of the tide – the vital force keeping open the navigational channels and city canals – and the rollicking sailors, on whom the city's wealth depended dancing a 'canaries', which possibly originated in the Canary Islands.

Alan Selwyn

L I N D E N B A R O Q U E O R C H E S T R A

VIOLIN1: **Simon Standage**, Nicola Jackman, Judy Taylor, Ilana Cravitz, Barbara Grant, Hannah Barker
VIOLIN 2: Michael Jenner, Jocelyn Slocombe, Alan Selwyn, Carolyn Hall, Linda McDonald
VIOLA: Mike Blee, John Sutherland, Matthew Le-Mage
CELLO: Louise Jameson, Sarah Roberts, Mary Walton
BASS: Andrew Kerr
HARPSICHORD: Christine Thornton
FLUTES: Nicholas Jackman, Byron Mahoney
OBOES: Lysander Tennant, Simon Galton
BASSOONS: Maggie Bruce, Mathew Dart
RECORDERS: Maggie Bruce, Simon Galton

Simon Standage is well known as a violinist specialising in 17th and 18th-century music. Leader and soloist with The English Concert from its foundation until 1990, he also fulfilled the same role for many years with the City of London Sinfonia. As well as the many records he made with The English Concert (including Vivaldi's The Four Seasons, nominated for a Grammy award), he also recorded solo and chamber music, including all of Mozart's violin concertos with the Academy of Ancient Music, of which he was, with Christopher Hogwood, Associate Director from 1991 to 1995.

Since his foundation, with Richard Hickox, of Collegium Musicum 90, he has made numerous recordings for Chandos Records. As soloist and director of chamber orchestras and chamber musician, he is active both in Britain and abroad. He is leader of the Salomon String Quartet (founded by him in 1981), which specialises in historical performance of the Classical repertoire, performing worldwide and making many recordings and broadcasts. He is Professor of Baroque Violin at the Royal Academy of Music in London and the Franz Liszt Academy in Budapest and teaches at summer courses in Europe.

He received a medal for services to Polish culture in 2008, was awarded Honorary Membership of the Royal Academy of Music in 2009, and in 2010 received the Georg Philipp Telemann Prize from the city of Magdeburg.

Linden Baroque was formed in 1984 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, amateurs and students 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 Steven Devine, following Walter Reiter, as Musical Director. The orchestra has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur). 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 they gave first modern performances of music by Jean Gilles and J F Fasch. Their first CD, issued in 2002 on the Meridian label of music by Fasch, was well received and was played on Radio 3.

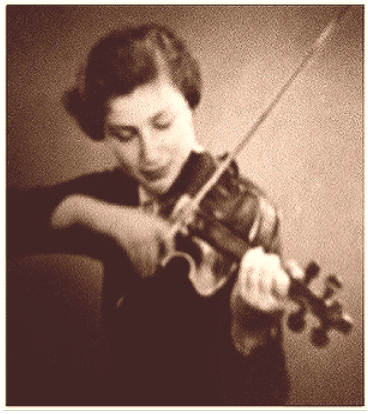
Linden Baroque is a self-supporting registered charity No 1012921

---

www.lindenbaroque.org

Gertrude Evans *(nee Vandewart)*

31st January 1920 Berlin - 25th September 2013 London



Gertrude's continuous interest in early music led her to play the baroque violin in Linden Baroque Orchestra. She also developed a close association with Simon Standage and she played with The Thomas Tallis Society Choir and Orchestra under the direction of Philip Simms here at St. Alfege, Greenwich.

Her involvement in the London music scene had begun towards the end of the Second World War, through re-established contacts amongst musical refugees from Germany. She particularly enjoyed the intimate communication of chamber music, ranging widely over a broad repertoire. In addition to this, she played in the orchestra at Goldsmiths' College conducted by Kitty Kennedy. Under the direction of Paul Steinitz at St. Bartholemew's Church in the city, she performed all of the Bach cantatas, remaining true to the original scores, with an insistence on the 'the correct' interpretation and phrasing of a music that would capture the soul.

She was expelled from the Hochschule fur Musik in Berlin in 1938, very shortly after Kristallnacht, when her father had been taken by the Gestapo to the Sachsenhausen concentration camp. It was a musical family that loved to play together and along with a vibrant group of musicians at that time in Berlin.

She arrived in Britain in July 1939, at the age of 19 with her violin, an instrument that was to sustain her emotionally for the rest of her life.

She would be surprised and secretly pleased that a creative energy which was her passion should continue after her death, both this evening and at the concert that will take place in Berlin on 4th July 2015 with her Linden Baroque.