

Linden baroque orchestra

director Ashley Solomon
leader Lucy Russell

Sunday July 19th
6.30pm

St Stephen's Church
Hampstead
NW3 2PP

Three's

company



Baroque concertos
for groups of three
solo instruments
and orchestra

Telemann - 'Darmstadt Overture' for 3 Oboes, Bassoon and Strings

Jiránek - Sinfonia in C for Strings

JS Bach - Brandenburg Concerto No.3

Interval

Fasch - Overture in D minor for 3 Flutes, 3 Oboes, Bassoon & Strs.

Telemann - Triple concerto from Tafelmusik for Flute, Violin & Cello

Welcome to our concert!

Wine and soft drinks included (with coloured stick) - feel free to take them to your seats. Please refrain from filming during the performances as it can be distracting.

Georg Phillip Telemann (1681 – 1767) 'Darmstadt Overture' TWV 55:g4 for 3 Oboes, Bassoon & Strs.
Ouverture Rondeau – Les Irresoluts ("the indecisives") - Les Capricieux ("the capricious") – Loure – Gasconnade ("bragging", a favourite of D.Trump) – Menuet 1 & 2

French language, music, clothing and manners became increasingly important in German courts from the mid 17th century, partly a result of the French actions in the 30 Years War, which protected the autonomy of the independent German states. Darmstadt, just south of Frankfurt, maintained a fine court orchestra of which Johann Christoph Graupner was Kapellmeister from 1712. Being a great friend of Telemann and Fasch, Graupner made sure their music was represented in Darmstadt. The court was ruled by a Francophile, Prince Ernst Ludwig, and Telemann composed four French-style suites titled 'Darmstadt Overtures'. In fact, 96 of his surviving 134 suites are to be found in the university library. Telemann maintained close contact with Darmstadt throughout his life and composed a last overture for the court in 1765. His 'ouvertures' (suites) open with a typical French overture in the manner of Lully – a grand and stately introduction leading to a fast movement – followed by a variety of character pieces and French dances. Telemann is always inventive and they sparkle with wit and elegance.

František Jirák (1698 – 1778) Sinfonia in C

Allegro – Andante – Allegro

Jirák was born in northern Bohemia, now Czechia, and followed his family's employment into Count Morzin's court. The Count was a lover of Italian music and supported Vivaldi – so much so that he was the dedicatee of 'The Four Seasons'. Jirák was sent to Venice to learn from the master and returned to Prague to play in Count Morzin's orchestra (not long after Fasch had moved on as Kapellmeister there). His music was so like Vivaldi's that some of his output has been misattributed to the Venetian. When he died, Jirák moved to Dresden and his music took on a more modern approach, following the advances being made in that progressive city.

Johann Sebastian Bach, Brandenburg Concerto No 3. For 3 Violins, Violas & Cellos with basso continuo

Allegro – a very brief Adagio - Allegro

Bach's Brandenburg concertos represent the apotheosis of the baroque concerto. They display a dazzling range of instrumental writing, showing a complete mastery of form and texture and integration of French and Italian styles. They were presented to the Margrave of Brandenburg-Schwedt in 1721 with a really grovelling dedication in florid French: Bach was after a new job in prestigious Berlin. The collection of six concertos was produced in Köthen, where Prince Leopold, a previously enthusiastic employer, had recently re-married after the death of his first wife. The new princess did not appreciate music and put a stop to her husband spending more money on his hobby. Also, Bach's first wife had died and so his previously happy life there had turned sour. Two years later he finally got his move, as Cantor at Leipzig's Thomaskirche, thanks to first choice, Telemann, turning it down after being awarded a pay rise in Hamburg, second choice, Graupner being denied release from his employment in Darmstadt and then third choice Graun also blocked by his employer. Being merely fourth choice did not deter Bach and the rest is musical history.

The score of these concertos, in Bach's hand, was nearly lost. Entrusted to a librarian to remove it from Berlin to a place of safety during the Second World War, the train transporting the precious cargo was attacked and the librarian fled to the nearby woods with the manuscript under his coat. It was later restored to the Berlin State Library.

- Interval -

Don't forget to pick up your drink in return for your coloured stick!

If you'd like another, please pay £4 for a glass of wine or £2 for a soft drink using card machine. Water free.

Johann Friedrich Fasch (1688 – 1758) Ouverture in Dmin FwV K:d2, 3 Flutes, 3 Oboes, Bassoon & Strs.
Ouverture – Air – Gavotte – Jardinières ("gardeners") – Menuet 1 & 2

Fasch came from a family of Lutheran Kantors and trained at the Thomasschule in Leipzig, a contemporary of Telemann. He later studied with Graupner in Darmstadt and played in the court orchestra for a short time. For two years he was Kapellmeister to Count Morzin in Prague. In 1722 he withdrew from the famous competition for the Thomaskirche post in Leipzig and spent the bulk of his professional life at a small court in Zerbst. He wrote 90 orchestral suites, 61 concertos, some symphonies and a lot of chamber music, mostly extant but his many

masses, cantatas and operas were lost, much of it in an allied bombing raid which destroyed the castle at Zerbst. His music was admired by Telemann and Bach and a large collection of his remaining music is housed in Darmstadt. Fasch particularly enjoyed writing for paired wind instruments and here we have an unusual - and somewhat unequal - trio of flutes trying to be heard over 3 oboes, handled with Fasch's usual quirky aplomb.

Telemann - Triple concerto from Tafelmusik TWV 53 A2, for Flute, Violin & Cello

Largo – Allegro – Grazioso – Allegro

Telemann composed over 3,800 pieces and more are being added to his catalogue all the time. His *Tafelmusik* (originally '*Musique de Table*' – music for the table) of 1733 contains many of his finest compositions; sequences of 'ouvertures', concertos and chamber music. The total collection, arranged in three 'Productions', provides around four and a half hours of music, intended for formal celebratory banquets. The commercially minded Telemann secured over 200 advanced subscribers at high cost, including royalty, nobility, merchants and illustrious musicians such as Handel and Quantz. He wrote "*This work will hopefully bring me glory one day; but you will never have regrets about its value ...*". Handel 'borrowed' a lot of material from the works – a mark of respect(!) and in return sent his friend unusual plants from his collection. This concerto is from Production 1.

Ashley Solomon, Musical Director, Linden Broque Orchestra



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 nearly 40 recordings, many of which have garnered international awards. They have given over 1,500 performances over the years and recently their 93rd 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), 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 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.*

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 three cd recordings. In 2008 Ashley 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 Bolivian indigenous 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 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). In 2019 he was also elected a Fellow of the Royal College of Music (FRCM). 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.

Ashley has recently been appointed a Patron for the Continuo Foundation.

Lucy Russell, Guest Leader and soloist



Lucy Russell is held in high international regard for her versatility as a violinist, working on both modern and period instruments across a repertoire stretching from Monteverdi to the present day.

Born in Germany of Scottish/Norwegian origin, Lucy was a Junior Exhibitioner at the Royal Academy of Music before taking music degrees at the University of York. While still a student she performed with London Baroque, the English Baroque Soloists, and as a solo violinist in the City of London Festival's production of Monteverdi's *L'Incoronazione di Poppea*, directed by Richard Hickox.

She has been a member of the Fitzwilliam Quartet since 1988, becoming leader in 1995, performing across Europe, North America and South Africa. She has recorded for Linn Records, Hyperion, Channel Classics, DG, and Decca, and has

led numerous ensembles including the Scottish Early Music Consort, Concerto Caledonia, Florilegium, The King's Consort, Yorkshire Baroque Soloists and the Dunedin Consort.

Lucy is Professor of Baroque Violin at the Royal College of Music and the Royal Birmingham Conservatoire, and Hon Professor of Violin at the University of St Andrews. Teaching is central to her work, with masterclasses and courses spanning the Czech Republic, USA, South Africa, Singapore, and Russia. A founding Director of the St Andrews Baroque Summer School, she also teaches annually as part of the Chamber Music Collective at Cornell and Bucknell Universities, USA.

As a qualified Mindfulness teacher, she integrates this practice into her playing and pedagogy, deepening the physical and musical experience for herself and her students.

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Soloists in bold

Violin 1: Lucy Russell, Gillian Taylor, Alex Ait-Mansour, Tamsin Ireland, Alan Selwyn, Wendy Talbot

Violin 2: Michael Jenner, Barbara Grant, Veronica Price, Jane McSween, Diane Wyatt, Linda McDonald

Viola: Elizabeth Hart, John Sutherland, Deborah Miles-Johnson, Sophie Varlow, Wendy Talbot

Cello: Christine Land, Zachary Earle, David Winfield **Double Bass:** John Mears

Flute: Richard Austen, Aimee Taylor, Nikki Wilkinson **Bassoon:** Mathew Dart

Oboe: Lysander Tennant, Simon Galton, Peter Tsoulos **Harpichord:** Norman McSween

Linden Baroque was formed in 1983-ish in the front room of a house in Linden Gardens, Chiswick. Unusually - and uniquely, anywhere in Europe 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. The founding 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 Walter Reiter (ex-English Concert) and Steven Devine (still Orchestra of the Age of Enlightenment) and now 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. Together with the Linden Baroque Choir we gave first modern performances of music by Jean Gilles and J. F. Fasch and our CD of music by Fasch was played on Radio 3 and Classic FM.

Linden Baroque is a registered Charity (No 1014921) and receives no financial support – sponsorship welcome!

Linden Baroque Concerts for your diary: (at St Stephens):

October 11th 2026 St Stephen's Hampstead dir. Ashley Solomon sop. Josephine Shaw

October 24th 2026 St Mary's Church, Putney dir. Ashley Solomon sop. Josephine Shaw

December 13th 2026 Christmas Concert with the Glühwein Singers dir. Ashley Solomon

Dates in 2027: April 17th, June 27th, Sept 26th

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