

Sunday, October 29, 2006, 3pm
Zellerbach Hall

The English Concert

Andrew Manze, *director & violin*

PROGRAM

- Carl Philipp Emanuel Bach (1714–1788) Orchestra-Symphony No. 3 in F major,
Wq. 183/3, H. 665
Allegro di molto
Larghetto
Presto
- Wolfgang Amadeus Mozart (1756–1791) Violin Concerto in G major, K. 216
Allegro
Adagio
Rondeau: Allegro — Andante —
Allegretto — Tempo primo

INTERMISSION

- Mozart Adagio in E major, K. 261
- Mozart Symphony No. 40 in G minor, K. 550
Molto allegro
Andante
Menuetto
Allegro assai

The English Concert appears by arrangement with David Rowe Artists.

Cal Performances' 2006–2007 Season is sponsored by Wells Fargo.

Orchestra Roster

The English Concert

Andrew Manze, *director & violin*

Violin 1

Andrew Manze
Miles Golding
Graham Cracknell
Thérèse Timoney
Sarah Moffatt

Violin 2

Walter Reiter
Claire Duff
Pauline Smith
Fiona Huggett

Viola

Ylvali Zilliacus
Alfonso Leal Del Ojo

Violoncello

Pheobe Carrai
Timothy Kraemer

Double Bass

Cecelia Bruggemeyer

Flute

Lisa Beznosiuk
Guy Williams

Oboe

Gonzalo Ruiz
Hannah Mclaughlin

Bassoon

Alberto Grazzi
Sally Jackson

Horn

Anneke Scott
Joseph Walters

General Manager

Felix Warnock

Orchestral Manager

Sarah Fenn

Marketing Manager

Nick Morrison

Program Notes

Notes on the Program by Andrew Manze

Welcome! We offer you a program of works written during a pivotal 14-year period for European music. In 1775, Carl Philipp Emanuel Bach produced four stunning symphonies which could be described as avant-garde Baroque. Meanwhile, a 19-year-old Mozart was, during that period, undergoing a transition from *Wunderkind* to fully fledged genius, writing works like the Violin Concerto in G major. In 1788, Carl Philipp, known by then as “the famous Bach,” died, the last of the Baroque masters. Mozart was sufficiently moved by this sad event to conduct a commemorative performance of Bach’s greatest oratorio, *The Resurrection and Ascension of Christ*. “He is the father, we are the children,” Mozart is reported as saying. “Those of us who do anything right, learned it from him. Whoever does not own to this is a scoundrel.” Mozart then spent a summer of white-hot inspiration committing some of the greatest works ever written to paper, including today’s Symphony in G minor. For many music lovers, this consummate piece of Classicism also represents the first stirrings of Romanticism.

Carl Philipp Emanuel Bach (1714–1788)

*Born March 8, 1714, in Weimar, Germany.
Died December 14, 1788, in Hamburg, Germany.*

Orchestra-Symphony No. 3 in F major, Wq. 183/3, H. 665 (1780)

The career of Carl Philipp, second son of Johann Sebastian Bach, falls neatly into three distinct periods. He learned his trade literally at his father’s elbow in Leipzig before signing up in 1738 for what was to be 30 trying years of service as harpsichordist to Crown Prince Frederick, later King Frederick “the Great.” Bach found himself surrounded by lesser talents, such as Quantz, Graun and the Benda brothers, whose reputations and salaries far exceeded his own. He was also subject to a royal employer whose infamous tyranny extended to censoring his musicians’ compositions. Despite that, or perhaps be-

cause of it, Bach became a leading exponent of the style of writing known as *Empfindsamkeit*, or ultra-sensitivity. He finally broke free of Frederick in 1768 to become Director Musices of the five main churches in Hamburg, a post previously occupied by his godfather, Georg Philipp Telemann. There, he was at last able to write freely. He continued to explore his cherished *Empfindsamkeit*, at a time when *Sturm und Drang*, the “storm and stress” of outward gesture, was already displacing inner sensitivity.

By 1775, when the present symphony was composed, Haydn had in effect redefined what a symphony was by writing over 60 four-movement examples that used sonata form in at least one movement. Although Bach stubbornly retains the old three-movement (fast–slow–fast) model of Italians such as Vivaldi, Sammartini and Galuppi, he also seems to be trying to shock the listener with angular phrases, abrupt silences and willfully perverse decisions, like a modern *enfant terrible*. It will come as no surprise to new listeners that Carl Philipp was revered not only by Mozart but by Beethoven as well. Looking at the progress of music in central Europe, Carl Philipp is an important, not to say essential, figure in the line of descent from his father, the reactionary Bach, to Beethoven the revolutionary.

Wolfgang Amadeus Mozart

*Born January 27, 1756, in Salzburg, Austria.
Died December 5, 1791, in Vienna, Austria.*

Violin Concerto in G major, K. 216 (1775)

The G major violin concerto was written in 1775. After recent successes in the opera house, Mozart was now back in his Salzburg seat, earning a modest salary as a violinist in the Episcopal court orchestra. His employer, Count Hieronymus Colloredo, was rarely helpful when it came to the Mozart family’s extra-mural activities but he was a keen amateur violinist, so performing entertaining violin concertos was perhaps one of the better ways to keep in his good books. In addition, Mozart was playing alongside the Vice-Kapellmeister, his father

Leopold, who had taught him the violin and whose letters are peppered with parental pressure on the subject. Producing violin concertos must have been a good way to keep his father happy as well as Colloredo.

That is not to belittle Mozart's skill on the violin, however. He once reported to his father: "[Last night] I played my latest Cassation. They were all agog. I played as if I were the greatest violinist in the whole of Europe." Leopold's reply is noteworthy, bearing in mind that the Cassation in question has one of the most technically demanding violin parts Mozart was ever to write: "I am not surprised that they were all agog. You've no idea how well you play the violin. If only you'd pay yourself some respect and put your whole technique, heart and soul into it, yes, just as if you were the first violin player in Europe." How frustrating for a teacher, let alone a father, to see such talent squandered by a pupil/son!

Though only 19 when he wrote the present concerto, Mozart composes like a veteran, thanks to his operatic experiences. He treats the violin not simply as the principal instrument but as the leading *dramatis personae*, with the orchestra one moment playing the Greek chorus, the next a fellow protagonist. K. 216 actually opens with a quote from his latest opera, while the *Adagio* could be described as an aria without words. For many years musicologists were puzzled by Mozart's once referring to this piece as his "Strasbourg concerto." Only in the 1950s was the solution found, when a scholar proved that the naïve melody midway through the *Rondeau* was actually an Hungarian folk tune called "Strassburger." Even though the joke behind this allusion has long been lost, we can appreciate that there is something extra-musical going on here. It is not hard to imagine Leopold sitting in the orchestra, chortling with delight and pride as his son fiddled away.

Adagio in E major, K. 261 (1776)

Did Mozart ever put pen to paper without producing works of genius? Today, we would an-

swer "certainly not!" During his lifetime, however, there were some complaints. Such is the case with the middle movement of Mozart's last violin concerto, K. 219. This beautiful *Adagio* was considered by one violinist to be "too studied," so Mozart wrote an alternative slow movement for him. He was in effect forced to do this because the complainant was his boss, Antonio Brunetti, concertmaster at Salzburg from 1776 and "a thoroughly ill-bred fellow," according to Mozart. Nobody since Brunetti has thought of complaining about the original *Adagio*, but we should perhaps thank the man for his poor judgment, because it means we have this, another sublime *Adagio*, to enjoy.

Symphony in G minor, K. 550 (1788)

For years, the pens of program notewriters wept over the tragedy that Mozart never heard his last three, greatest symphonies. Now scholars believe not only that Mozart conducted this symphony, in Vienna in 1788, but that he may have heard it again in 1791 conducted by Salieri. Writing music for no immediate reason was luxury few professional composers could afford, least of all the ever-impecunious Mozart.

Mozart entered the G minor symphony in his catalogue of works on July 25, 1788. The surrounding entries show an embarrassment of riches: June 22, E major piano trio; June 26, E-flat symphony; July 14, C major piano trio; and then, hard on the heels of tonight's symphony, the "Jupiter" Symphony, K. 551, on August 10. Can any composer have had a busier, more fruitful two months? The dates of each work are thought to record the day they were finally completed, so it may well be that some of these pieces were evolving in parallel. How can one man have incorporated such a range, from the intimacy of the chamber music to the public grandeur of the E-flat and "Jupiter" symphonies? The G minor occupies an unusual place in this spectrum. It is a substantial four-movement symphony, but it dispenses with the conventional trumpets and drums and it is in a minor key, one of only two minor-key symphonies by Mozart which survive.

Program Notes

Some commentators have described it as a piece of chamber music parading as a symphony.

A problem we all face today is that we are so familiar with this masterpiece that it is difficult to appreciate quite how progressive it must have sounded. It is hard to find the understated opening as shocking as Mozart's audience would have done—conventional wisdom demanded that symphonies start with a bang. Our ears, jaded by late Romantic chromaticism, no longer experience discomfort with Mozart's extreme key changes in the outer movements. We also cannot help but “see” the work through the filter of subsequent generations. Schubert saw it as the quintessential Classical symphony and unashamedly pillaged it for his own fifth (and most Classical) symphony. To Schumann, the G minor was all Grecian light and clarity, whereas

for Wagner it was a clarion call to Romanticism. (He waxed lyrical over the first violins' eerie rising phrase near the start of the second movement, likening it to the moon drifting through cloud.) One 20th-century scholar found the makings of a 12-tone note row (“invented” by Arnold Schoenberg), while others were simply puzzled: “What purpose can this document of impetuous expression have served?” The modern performer's challenge is to allow the listener to be transported back to Vienna in 1788 and to hear this work as if for the first time. An aging Haydn is in the audience, but Beethoven will soon arrive in Vienna; the French Revolution is just around the corner, and wigs are beginning to slip. It must have been an extraordinary, compelling, even disturbing experience.

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About the Artists



The English Concert was founded in 1973 and quickly earned a place among the world's leading period instrument groups. With an exceptional combination of sheer enjoyment in music-making and technical brilliance both on concert platforms and in over 100 recordings—many of which still enjoy benchmark status—the orchestra became worldwide ambassadors for British performing arts.

In 2003, violinist Andrew Manze succeeded Trevor Pinnock as only the second artistic director in the orchestra's history. His unique energy and enthusiasm have already forged an exciting partnership, causing *The Times of London* to exclaim "The English Concert and its new leader do indeed appear to be under a magic spell... playing with the kind of panache that makes your spirits sing."

Under Andrew Manze, The English Concert will continue their successful concert series in London at various venues including Wigmore Hall. Manze's first season was launched in July 2003 with a special appearance at the BBC Proms, and they followed that up with a sold-out 2004 Prom.

Harmonia Mundi USA—for whom the orchestra now records exclusively—has released *Night Music*, a disc of Mozart serenades; collections of Vivaldi and Mozart violin concerti; and Heinrich Biber's *Missa Christi Resurgentis*.

The English Concert remains in great demand abroad, performing regularly throughout Europe, Japan, Australia and North and South America. Their 2004 and 2005 North American tours under Andrew Manze were universally praised, and their fall 2006 tour will bring them to Berkeley, Costa Mesa and Davis, California; Denver, Colorado; Atlanta and Athens, Georgia; Tucson, Arizona; Lincoln and Omaha, Nebraska; Overland Park, Kansas; Urbana, Illinois; Amherst, Massachusetts; and Gainesville, Florida.

Recordings by The English Concert are available on the Harmonia Mundi and Deutsche Grammophon/Arkiv labels.

Through his work as conductor, violinist and broadcaster, **Andrew Manze** (*director & violin*) has become known for the energy and insight he brings to a remarkable range of music. As a con-

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ductor, he is in demand with orchestras around the world in Baroque, Classical and, increasingly, 19th- and 20th-century repertoire. As a violinist, Mr. Manze specializes in music from 1610 to 1830. He also teaches, edits and writes about music, and broadcasts regularly on radio and television.

After reading Classics at Cambridge University, Mr. Manze studied the violin with Simon Standage and Marie Leonhardt. He was Associate Director of the Academy of Ancient Music from 1996 to 2003, and succeeded Trevor Pinnock as Artistic Director of The English Concert in July 2003. He is also Artist-in-Residence at the Swedish Chamber Orchestra.

In November 2005, Mr. Manze was announced as Principal Conductor of the Helsingborg Symphony Orchestra, Sweden. He will take up this role in autumn 2006. As a guest conductor, Manze regularly directs symphonic repertoire and large-scale oratorios throughout Europe and the United States. Recent and future engagements include visits to the Deutsches Symphonie-Orchester Berlin, Frankfurt Radio Symphony, Royal Stockholm Philharmonic, and the Scottish and Basel chamber orchestras.

In his role with The English Concert, Mr. Manze has explored classical repertoire, including Mozart's violin concertos, orchestral works and re-orchestrations of Handel's oratorios, while continuing to perform baroque works. Recent highlights have included a tour of the Far East, concerts across the United States and appearances at major European festivals, including Bath, Cheltenham, Utrecht, La Chaise Dieu, Prague and Flanders.

Andrew Manze records exclusively for Harmonia Mundi USA and has released a wide variety of CDs. After a string of award-winning discs with the Academy of Ancient Music, Mr. Manze led The English Concert in their first recording for Harmonia Mundi in 2003, a Mozart program which includes *Eine kleine Nachtmusik*. They followed this in 2004 with concerti from Vivaldi's little-known Viennese *La cetra*, and their latest release sees Mr. Manze performing and directing three Mozart violin concerti. This

recording was voted Disc of the Week by BBC Radio 3's *CD Review*, Disc of the Month by *Classic FM Magazine* and Orchestral Choice by *BBC Music Magazine*.

His longstanding collaboration with Richard Egarr has won great acclaim. Their recordings have won the Preis der Deutschen Schallplattenkritik and the Gramophone Award, and include sonatas by Bach, Handel (nominated for a 2003 Grammy Award) and Biber (performed in a special two-concert project at the Berliner Festspiele). Their most recent recording, of Mozart's 1781 violin sonatas, has been similarly well received. *Gramophone* praised "[a] manner of performance that is at once vigorous and laid back, unforced but forthright. Notable characteristics include a fortepiano whose sound darkens as it softens and a seemingly effortless fiddle-playing style...an ingredient that Manze and Egarr display in abundance is imagination."

Mr. Manze is a fellow of the Royal Academy of Music and a Visiting Professor at the Royal College of Music, London and has contributed to new editions of sonatas and concertos by Mozart and Bach published by Bärenreiter and Breitkopf & Härtel.