

Andrew Manze, violin

Richard Egarr, harpsichord

Friday, November 2, 2001, 8 pm
First Congregational Church

Andrew Manze and Richard Egarr appear by arrangement with David Rowe Artists, Oakland.

Andrew Manze records exclusively for Harmonia Mundi, USA.

Richard Egarr has recorded for Harmonia Mundi, EMI, Decca, Globe, and Channel Classics.

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Handel, Bach, and Their Models

Arcangelo Corelli Sonata "da chiesa" in D major, Op. 5, No. 1
Grave – Allegro – Adagio
Allegro
Allegro
Adagio
Allegro

Francesco Antonio Bonporti Invention in G minor, Op. 10, No. 4
Largo
Balletto Allegro
Aria Adagio
Corente Presto

George Frideric Handel Suite in E major for solo harpsichord,
"The Harmonious Blacksmith"
Prelude
Allemande
Courante
Air with variations

Handel Sonata for violin and harpsichord
in D minor, HWV 359a
Grave
Allegro
Adagio
Allegro

INTERMISSION

Johann Sebastian Bach Toccata and Fugue in A minor for solo violin
(reconstructed from BWV 565
in D minor for organ by Andrew Manze)

Corelli Sonata "da chiesa" in C major, Op. 5, No. 3
Adagio

Allegro
Adagio
Allegro
Allegro

Bach Sonata for violin and obbligato harpsichord
in C minor, BWV 1017
Largo
Allegro
Adagio
Allegro

Handel, Bach, and Their Models

When the Italian virtuoso violinist Francesco Geminiani arrived in England, he was summoned to play for King George, but he “was fearful of being accompanied on the harpsichord by some performer, who might fail to do justice to the compositions and the performance of them.” So he asked “Mr. Handel . . . to meet him in the king’s apartment.” What a concert that must have been! They may well have performed some Handel, Corelli, and Bonporti—though no Bach. Amazingly, although Bach knew the music of all three men intimately, they did not know his. If this evening’s performers achieve in any small measure the impossible task of impersonating two of the 18th century’s finest performers, then may you enjoy playing the King!

Arcangelo Corelli
(1653–1713)

Sonatas from Op. 5

On January 1, 1700, at the start of a new century, Arcangelo Corelli, then the world’s most famous violinist and composer, published his violin sonatas. The choice of date was no doubt symbolic: this was a new way of composing, putting an end to the shadows of the “Fantastic Style” with the dawn of a more enlightened age for music. We now take for granted many of the features that originally dazzled Corelli’s contemporaries: singable (cantabile) melodies, for example, and the neatness and regularity of phrasing, all of them Corelli’s innovations. In fact, these sonatas appear to be so perfect that it is tempting for the performer and listener to adopt a saintly persona when approaching them. But that would be to ignore eyewitness accounts of Corelli’s own performing style: “I never met with any man that suffered his passions to hurry him away so much whilst he was playing on the violin. [His] stare is as red as fire, his countenance distorted, his eyeballs roll in agony, and he gives in so much to what he is doing that he doth not look like the same man.”

Francesco Antonio Bonporti (1672–1749)

Invention in G minor, Op. 10, No. 4

As we listen to Bonporti’s “Invention” with our 21st-century ears, it seems incredible that until 1911 it was thought to be the work of Johann Sebastian Bach. The reason is that a manuscript copy of the piece in Bach’s handwriting was found before any other source came to light. At the time, it was a logical deduction that Bach had composed it, though we now know that Bach wrote out whatever music he could lay his hands on. (There were no photocopiers in 18th-century Leipzig!) Bach was no doubt taken with Bonporti’s exotic pieces and his unusual choice of title, “Invention.”

Bonporti was trained in the Corelli “school” and, like many Italian musicians at that time (notably Vivaldi), he was an ordained priest. His music, however, is surprisingly secular in atmosphere: one moment lofty and grand, the next cheeky, and always “inventive.”

George Frideric Handel
(1685–1759)

Suite in E major for solo harpsichord,
“The Harmonious Blacksmith”

Handel was wandering through an English country village one carefree day, when he heard a blacksmith, named William Powell, singing a tune while hammering away at his smithy, oblivious to the great composer’s presence. Much taken with the melody, Handel returned home and composed a set of variations on it to end his Suite in E major. Sadly, the story is apocryphal, “remembered” sometime in the 19th century. This very month, however, the London house in which Handel lived, in Brook Street, has been opened to the public, so that the Handel pilgrim can see the precise spot

where he composed the piece. The Suite as a whole bears out one contemporary description of Handel as “a wizard of the keyboard.”

Handel

Sonata for violin and harpsichord
in D minor, HWV 359a

Handel’s sonatas are masterpieces in miniature by a composer more famous for his grander structures. Beloved of performers, teachers, and audiences for a quarter of a millennium, these highly prized pieces have been the subject of a great deal of muddle since the day they first appeared. Handel himself probably neither knew nor cared how many sonatas he had written, and it has taken all the detective skills of modern scholarship, identifying and dating paper types and handwriting, to discover which sonatas he did actually write and which are fakes. Although the genuine sonatas are quintessentially Handelian, they owe a clear debt to Corelli. The great Italian was already a renowned composer by the time the young Handel worked and, according to some accounts, clashed with him in Rome. But Handel’s own cantabile melodies and the skill and sweep of his Allegros bear witness to the admiration he felt.

Johann Sebastian Bach

(1685–1750)

Toccatina and Fugue in A minor for solo violin

The Toccata and Fugue in D minor is without doubt one of Bach’s most famous, and instantly recognizable, works. Stokowski’s lavish orchestration and Disney’s *Fantasia* have given it a life that has far exceeded the composer’s modest intentions for it. This evening’s rendition, however, explores its past. Experts have always queried whether it was originally composed for organ. Some think it could actually be an arrangement of a violin piece. So, although the version played today makes no claims to authenticity, it is closely based on the dynamic and chordal possibilities of the Baroque violin.

I have transposed it to A minor to suit the violin better, and the Fugue indulges in the conceit of being polyphonic, literally “many voiced,” without once resorting to double-stopping. We shall never know whether this version rediscovers a lost truth about the Toccata’s origins or is simply creating yet another future for it. But then the same could be said of all “historically informed” performances of “early” music.

Bach

Sonata for violin and obbligato
harpsichord in C minor, BWV 1017

Composed around 1720, this sonata is the fourth in a set of which Bach’s son, Carl Philipp, wrote (in 1774): “The six harpsichord trios are amongst the finest works of my dearly beloved father. They still sound excellent and give me great pleasure, although they are over 50 years old. There are several Adagios in them that even nowadays could not be set in a more singing style.” Since there are only two performers this evening, it may seem strange to call this piece a “trio,” but this is in fact accurate. The three “voices” are the violin and the harpsichordist’s two hands. The first movement is an excellent example of the “singing style”: it is reminiscent of the haunting aria “*Erbarme dich*” (“Have mercy on me, O Lord”) that follows Peter’s Denial in the St. Matthew Passion. In the fast movements, the melodies are shared out more equally between the three “voices,” in canons and high-spirited fugues.

— © 2001 Andrew Manze

Andrew Manze (violin) is “among the most exciting of early music’s young blades” (*The Independent*), and has been referred to as “a violinist with extraordinary flair and improvisatory freedom, the Grapelli of the Baroque” (*BBC Music Magazine*). In fact, he may well be “the first modern superstar of the Baroque violin” (*San Francisco Examiner*).

As soloist, orchestral director, and chamber musician, he is a performer of violin repertoire from 1610 to 1830, and as a conductor, he is in increasing demand among “modern” instrument orchestras. He also teaches, writes, and broadcasts about many aspects of early music.

Manze read classics at Cambridge and studied at the Royal Academies of London and The Hague. After a period as concertmaster of the Amsterdam Baroque Orchestra, he was appointed associate director of the Academy of Ancient Music in 1996. As a chamber musician, he was a member of the celebrated trio *Romanesca*. He has collaborated with keyboard artist Richard Egarr since 1984.

Andrew Manze has played in over 30 different countries in Europe, the United States, and the Middle and Far East. As guest conductor, he has appeared with numerous orchestras across Europe, including the *Deutsches Symphonie*

Orchester (Berlin), Stavanger Symphony Orchestra, and Tampere Symphony Orchestra. He has also guest-directed the Vasteras Sinfonietta and Zürcher Kammerorchester, and was a soloist with the Dutch Radio Chamber Orchestra under Frans Brüggen.

In North America, Andrew Manze has performed in concert with Romanesca, as soloist/director of the Academy of Ancient Music, and as guest director and soloist with Philharmonia Baroque Orchestra.

In 2001–2002, his North American recital tours with harpsichordist Richard Egarr will include appearances in Berkeley, Washington DC (Library of Congress), Pittsburgh, Los Angeles, Vancouver, Seattle, Cleveland, Chicago, St. Paul, Boston, and at Dartmouth College, among other venues.

Manze is an exclusive recording artist with Harmonia Mundi USA and was HM's Artist of the Year in 1998. This collaboration has resulted in many award-winning recordings with Romanesca, Richard Egarr, Jaap ter Linden, and the AAM, including discs of sonatas by Biber, Schmelzer, and Tartini, and concertos by Vivaldi, Bach, and Handel (Op. 6 concerti grossi). Prizes include pairs of Gramophone, Edison, and Cannes Classical Awards; the Premio Internazionale del Disco Vivaldi Antica Italiana, Diapason d'Or, and Preis der Deutschen Schallplattenkritik, all also twice; and a 1999 Grammy nomination for Handel's Op. 6. As well as receiving the 2000 Gramophone Award, Manze's CD of Pandolfi sonatas was named one of the 50 best recordings of the year by BBC Music Magazine, Amazon.com, and The Sunday Times, as well as 'Choc' du Monde de la Musique. Also in 2000, his recording (with Egarr and ter Linden) of Bach's Violin Sonatas was acclaimed as "one of the most important Bach releases of this anniversary" by Classic CD.

Manze is a tutor and director of the European Union Baroque Orchestra, a training initiative of the European Union. He is a regular guest at international masterclasses, a fellow of the Royal Academy of Music, and a visiting professor at the Royal College of Music, London.

Richard Egarr (harpsichord) is one of the most exciting and versatile musicians of his generation—in demand as a soloist, chamber musician, and conductor. As a soloist, he has performed extensively in the major music festivals throughout Europe, as well as in critically acclaimed tours in the United States and Japan. He has given solo and concerto performances in the Musikverein in Vienna, the Philharmonie in Berlin, and Wigmore Hall in London. Egarr works regularly as a chamber partner with Andrew Manze, Jaap ter Linden, and Catherine Bott, playing all types of historical keyboards and performing music ranging from 15th-century organ intabulations to modern piano music. He was harpsichordist with London Baroque from 1991–95, and is now director of The Academy of the Begijnhof, Amsterdam. Since 1998, he has been a regular guest director of the Amsterdam Bach Soloists and The Hanover Band.

Egarr's musical training as a choirboy at York Minster, at Chetham's School of Music in Manchester, and as an organ scholar at Clare College Cambridge, brings a deep and wide-ranging experience to his activities inside and outside early music. His study with Gustav Leonhardt in Amsterdam further inspired his work in the field of historical performance, culminating in his taking top prize in the International C.P.E. Bach Fortepiano–Clavichord–Harpsichord Competition in Hamburg.

As a conductor, Egarr has had great experience in many fields. He has directed operas and oratorios, from Bach's St. Matthew Passion to John Taverner's *Ikon of Light*. In 1998, he conducted an extraordinary production of a Baroque circus with the troupe Rasposo for the Festival Ile de France and the Paris Conservatory. He has been greeted as guest director of The Hanover Band (Wigmore Hall, the Warwick and Dieppe Festivals), and of the Amsterdam Bach Soloists (Berlin Bachtage). Egarr also led a project of Baroque and contemporary music with the Bochum Symphony Orchestra. Current season highlights include a Mozart series with The Hanover Band in Wigmore Hall, programs with Baroque through romantic repertoire with Amsterdam Bach Soloists, and a guest conductor program with The Orchestra of the Age of Enlightenment. He will also tour Australia and the USA (twice) with Andrew Manze.

As a soloist, Egarr will appear for the third consecutive year with the Dutch Radio Chamber Orchestra, this time performing a Mozart concerto. The year 1999 saw him demonstrate his remarkable improvisational skills in two concerts with jazz pianist/composer Guus Janssen—a collaboration that continued in 2000 with two more cross-over events.

Egarr has appeared on many recordings. His solo discs include works by Frescobaldi, Gibbons, Couperin, and Purcell, and a recital disc for EMI of popular works by Bach. He made the first complete recording of the keyboard works of Johann Jakob Froberger, which has won great critical acclaim. Recent recordings with Andrew Manze and Jaap ter Linden for Harmonia Mundi USA include sonatas by Rebel, Handel, and Bach. Their recording of the complete sonatas of Pandolfi won the Baroque Instrumental category in the 2000 Gramophone Awards. This year, Egarr will record the complete Bach harpsichord concertos for Harmonia Mundi USA. Further solo recording projects include the first complete recording of the keyboard sonatas by Mozart on actual 18th-century instruments known to Mozart. As director of The Hanover Band, he will record Mozart's complete Masonic Music and piano concertos.

