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Rachel Podger

Orchestra of the
Age of Enlightenment

MOZART
Sinfonia Concertante
Pavlo Beznosiuk viola

HAYDN
Violin Concerti 1 & 4



photos: Sam Peach

Rachel Podger

Rachel Podger is one of the most creative talents to emerge in the field of period performance over the last decade, establishing herself as a leading interpreter of the music of the Baroque and Classical periods. She was educated in Germany and in England at the Guildhall School of Music and Drama where she studied with David Takeno and Michaela Comberti.

After beginnings with The Palladian Ensemble and Florilegium, she was leader of The English Concert from 1997 to 2002. Since then she has been in demand as a soloist and guest director all over the Baroque music world and has enjoyed meeting orchestras from all over the globe including Arte dei Suonatori (Poland), Santa Fe Pro Musica and Musica Angelica (USA), Capriccio Basel and the Holland Baroque Society. A regular collaboration with the Orchestra of the Age of Enlightenment began in 2004 with a Brandenburg Concerto tour to the USA and the last five years has seen tours to Europe and the USA with exploring not just Baroque repertoire but also Haydn, Mozart and CPE Bach Concertos and Sinfonies. One of the highlights was a televised concert at the BBC Proms in 2007.

Rachel's recordings of J.S. Bach's Sonatas

and Partitas for Solo Violin and his Sonatas for Violin and Harpsichord (with Trevor Pinnock) were both awarded first place by the BBC's 'Building a Library' programme. Her recording of Telemann's Twelve Fantasies for Solo Violin won the prestigious Diapason d'Or, as did the 2003 recording of Vivaldi's 12 violin concertos 'La Stravaganza' which went on to winning the 2003 Gramophone Award for Best Baroque Instrumental recording. Her Duo with Gary Cooper (keyboards) has enjoyed tremendous success through their Mozart Sonata recording project which is now complete, winning many awards along the way including Gramophone's 'Editors's Choice' (twice) and the Diapason d'Or (three times). The future holds many exciting projects: recording the Bach Concertos with her newly formed group 'Brecon Baroque', a Beethoven Violin Sonata series with Gary and Mozart Violin Concertos.

Teaching is a significant part of Rachel's musical life; she teaches at The Royal Welsh College of Music and Drama, Cardiff; she is Visiting Professor at the Royal Danish Academy of Music, Copenhagen. In September 2008 she took up the newly-founded Michaela Comberti Chair for Baroque Violin at the Royal Academy of Music in London where she is also an Honorary Member.

Pavlo Beznosiuk

A long-standing presence on the Early Music Scene, Pavlo Beznosiuk has earned the respect of musicians, audiences and critics alike through his virtuosity and versatility on Renaissance, Baroque and Classical violins and viola. He has a formidable reputation throughout the world as soloist, chamber musician and increasingly as a director. As well as directing the Avison Ensemble Pavlo has a continuing role as leader/ director of The Academy of Ancient Music and has also directed The Orchestra of The Age of Enlightenment, The Hanover Band, L'Arte dei Suonatori and Le Jeune Orchestre Atlantique.

Pavlo's extensive list of recordings is testament to his popularity as one of the field's outstanding players. They include an acclaimed version of Biber's 'Rosary' Sonatas with the actor Timothy West, Vivaldi's Violin Concerti Opus 6. With AAM, world premiere recordings of music by J.J. Walther and J.P. von Westhoff, Mozart's Sinfonia Concertante with Monica Huggett and prizewinning recordings of the Schubert

Octet and Cherubini Quartets with the Ensemble Hausmusik. The five-year, ground-breaking project with the Avison Ensemble to record Avison's entire output is drawing to a close with the much-praised recent release of Avison's arrangements of Scarlatti keyboard sonatas.

The next season sees the release of Pavlo's recording of J.S. Bach's Solo Sonatas and Partitas (on LINN Records) and Handel's Opus 6 Concerti grossi with the Avison Ensemble, performances of Haydn violin concerti and Vivaldi's 'Four Seasons' with AAM and recitals combining Bach's solo violin music with music by Berio and Bartok. He also takes part in the first concerts of The Division Lobby, an ensemble exploring group and solo improvisation from 17th Century Italy. Exciting new ventures with the Avison ensemble include recording Vivaldi's op.8 concerti, the entire output of Arcangelo Corelli and concerts marking the anniversaries of Handel and William Herschel, whose violin concerto in D minor he resurrected with the Avison Ensemble.

Pavlo teaches Baroque violin at The Guildhall School of Music and Drama in London.

The Orchestra of the Age of Enlightenment

It's 1986. For some ten years there has existed a core of baroque instrumentalists who have played for bands run by pioneers like Christopher Hogwood, Trevor Pinnock, Roger Norrington. They've transformed music-making. We're no longer over-reverential with our Bach or Mozart but find in them new colours, new expressivity, new energies.

And then a revolution. A group of players forms a self-governing orchestra. They settle on a name which reflects both the period of much of the music they play and the ethos of discovery. There will be no single conductor. Instead, conductors or directors from violins or keyboards will be appointed on a concert-by-concert basis, and not necessarily on the basis of experience with period-style instruments. Quickly the OAE is recognised as special, its playing charged with vibrancy

and energy. It removes period-style performance practice from the fringes of music-making, placing it instead at the heart of the musical world.

More than two decades on, the OAE is regarded as one of the world's great orchestras. It's a Resident Orchestra at London's Southbank Centre, Associate Orchestra at Glyndebourne, and now plays regularly at its new Headquarters at Kings Place, London, as well as enjoying a residency across the South West of England. Iván Fischer, Vladimir Jurowski and Sir Simon Rattle are Principal Artists, and Frans Brüggen, Sir Roger Norrington, and Sir Charles Mackerras are Conductors Emeritus. It tours regularly to Europe and beyond. And its three-part Futures developmental programme, Future Orchestra, Future Performers and Future Audiences (which embraces The Night Shift series of informal late night concerts), will surely ensure that it continues to thrill audiences for decades to come.

It was a joy and an honour to record Mozart's Sinfonia Concertante – such a beautifully crafted masterpiece with those memorable, elegant and distinctive themes in the first movement and both soloists weaving in and out of symphonic textures, the remarkable poignancy of the second movement with its dramatic dialogue which is then dispersed by sheer delight and comic playfulness in the Presto.

Delving into these moods was personally enriching and helped me gain a little bit more insight into Mozart's genius and being. Pavlo and I had the extreme good fortune to play a Strad each! Generously loaned to us by the Royal Academy of Music for this project, we savoured every minute of having these esteemed and valuable instruments in our hands! 'Mine' is a proud instrument which demands careful negotiation and warming before it will expose its beautiful colours. An amazing experience in itself to play an instrument like this, it was even more of an event when the two Strads met and 'spoke' to each other with a feeling of being acquainted, perhaps not for the first time...

The two Haydn concertos are of a different era and have a completely different feel. Composed around fifteen years earlier at the court in Esterhazy where Haydn lived and worked away from the hubbub of musical life, and written for the leader Luigi Tomasini (who must have been good at his double stops and arpeggios), they are both charming pieces which have brilliance and are a joy to play. Even though written with only string accompaniment, there are many colours expressed here; sweet tunes in the high registers of the violin with 'bottomless' accompaniments and energetic dialogues between rhythmic and melodic figures, an ethereal slow movement in the C major Concerto (which I think every violinist must play – it gives you an impression of what it might be like to soar in heaven...), and bouncy invigorating finales.

I played my own Pesarinius violin (1739) for these concertos, which I felt suited the earlier style of these compositions.

Rachel Podger

If we imagine Mozart as a performer, we usually see him at the harpsichord or fortepiano, and rightly so. Mozart was a gifted keyboard player, though not a great virtuoso, and indeed he had an aversion to empty virtuosity. But from childhood, Wolfgang was brought up by his father as a double talent, playing both harpsichord and violin, and it was as a violinist that he gained his first appointment. At the early age of thirteen, Mozart became unpaid concertmaster of the court orchestra of the Archbishop of Salzburg, where his father Leopold was assistant chapelmaster. Even as a young child, Mozart could hardly bear the shrill sound of the violin from nearby, and he requested permission to conduct the court orchestra from the harpsichord. To no avail.

Nevertheless, the violin occupied Mozart considerably in the period 1773-77, and he often performed on the instrument himself, encouraged, of course, by his father. Leopold was probably also the driving force behind Wolfgang's *Sinfonia Concertante* in E flat major for violin and viola (KV 364). He advised his son to master this genre for public concerts; organisers were keen to programme it, since the *sinfonia concertante* offered audiences the attractive spectacle of rivalling soloists.

It may well be that Wolfgang performed the *Sinfonia Concertante* in E flat major with

his father in Salzburg. It was there that Mozart completed the piece in the summer or early autumn of 1779. Right from the start there is a peculiarity about the sound of the viola. It is tuned a semitone higher than normal, sounding more brilliant and easing the double stopping for the player. Remarkably, the sunny mood usually associated with the genre is absent, and the *Andante* in C minor is even rather sad and plaintive. This is sometimes believed to reflect painful experiences during the composer's journeys with his mother in 1777-78. In Mannheim, Munich and Paris he feverishly looked for commissions, but found only negative reactions. He fell in love with the beautiful singer Aloysia Weber, the sister of his later wife Constanze, but was rejected. In the meantime, Leopold pressurised him by letter: "Come on, make sure you get to Paris!". To make matters even worse, Wolfgang's mother died in Paris. In a most moving letter, Mozart informed his father of her death: "My dearest father...". This is the background to the wonderful *Sinfonia Concertante* in E flat major KV 364 by Mozart.

Meanwhile, Mozart's great example, Joseph Haydn, was passing his days as court chapelmaster to one of the wealthiest noble families in Hungary, the Esterházy's. The two composers had not yet met – an event that took place only in 1781 in Vienna – but they

followed one another from a distance, and acquired each other's music.

Thanks to the excellent musicians in Haydn's court orchestra, there was no end to the opportunities offered. Several players were virtuosic and ambitious, such as the first violinist Luigi Tomasini and the cellists Joseph Weigl and Anton Kraft. Indeed, Haydn composed most of the approximately 45 concertos for various instruments while he was employed by the Esterházy family, and particularly in the period 1760-70.

Luigi Tomasini was one of hundreds of Italian musicians who studied in their homeland and then travelled across the Alps to become orchestral musicians or virtuosos at the many courts of the European nobility. In 1761, Tomasini was concertmaster of the court chapel at Eszterháza, a post directly under the chapelmaster, and was therefore in a position to write his own violin concertos, which he did twice. His personality and playing inspired Haydn, who was apparently greatly impressed by Tomasini's warm tone and brilliant technique, to compose specially for him.

Of the three violin concertos composed by Haydn in the 1760s, that in C major was certainly written for Tomasini, and the score bears the words "Concerto for violin, written for Luigi". It rather looks as though Haydn went

out of his way to please his Italian concertmaster with all sorts of musical references to his homeland. The work is still very Baroque. The dotted rhythms (long-short-long-short) and long triplet passages (little groups of three notes like a string of beads) seem to have crept in from a concerto by Vivaldi. The middle movement is like a serenade, a sort of Italian aria without words, with a long-spun melody for the solo violin accompanied by plucked strings – another touch of Vivaldi. In the final movement, Tomasini goes to town in all sorts of technical tours de force, such as complicated double stopping (intervals of a tenth) and virtuosic bowing (spiccato).

All three violin concertos are scored for strings, and only the concerto in A major has two oboes and horns added. Haydn may well have written all three for Tomasini, even though this is only mentioned in the C major concerto. Those in C and G are probably the earliest, dating from 1761-1765, and that in A is the youngest, probably written between 1765-1770. The three works have in common certain Baroque features, such as frequent dotted rhythms and sequences, and the traditional block-like alternation of solo passages and full orchestra.

Clemens Romijn

Es war mir eine Freude und eine Ehre, Mozarts Sinfonia Concertante für diese Aufnahme spielen zu dürfen – solch ein wunderbar entworfenes Meisterwerk mit diesen einprägsamen, eleganten und charakteristischen Themen im ersten Satz, wobei beide Solisten in symphonischen Strukturen ein- und ausgehen, die Heftigkeit des zweiten Satzes mit seinem dramatischen Dialog, der dann durch ein reines Vergnügen und komische Heiterkeit im Presto zerstreut wird.

Das Vertiefen in diese Stimmungen war eine persönliche Bereicherung, die mir half, etwas mehr Einblick in Mozarts Genius und Person zu gewinnen. Pavlo und ich hatten das außergewöhnliche Glück, beide eine Stradivari spielen zu dürfen! Diese hatte die Royal Academy of Music uns für dieses Projekt großzügig zur Verfügung gestellt, und wir genossen jede Minute, in der wir diese geschätzten und wertvollen Instrumente in unseren Händen hatten! Das meinige ist ein stolzes Instrument, das eine sorgsame Behandlung fordert und aufgewärmt werden will, ehe es seine prächtigen Farben zu Gehör bringt. War es schon eine verblüffende Erfahrung an sich, auf einem solchen Instrument zu spielen, so war es noch ein größeres Ereignis, als die beiden Stradivari einander begegneten und miteinander 'sprachen', als seien sie miteinander bekannt, vielleicht nicht zum ersten Mal...

Die beiden Haydn-Konzerte stammen aus verschiedenen Zeiten und haben eine ganz unterschiedliche Stimmung. Komponiert etwa fünfzehn Jahre früher am Hof von Esterhazy, wo Haydn fern vom Tumult des musikalischen Treibens lebte und arbeitete, und geschrieben für den Konzertmeister Luigi Tomasini (der die Doppelgriffe und Arpeggien gut beherrschte), sind sie beide bezaubernde Stücke von großer Brillanz, und es macht Freude sie zu spielen. Obwohl sie nur eine Streicherbegleitung haben, zeichnen sie sich doch durch vielerlei Farben aus; liebliche Melodien in den hohen Lagen der Violine mit 'unerschöpflichen' Begleitungen und energischen Dialogen zwischen rhythmischen und melodischen Figuren, ein ätherischer langsamer Satz im C-Dur-Konzert, (das nach meiner Meinung jeder Geiger spielen muss – es vermittelt einen Eindruck dessen, wie es sein könnte, in den Himmel hinauf zu schweben...), und muntere anregende Finale.

Bei diesen Konzerten habe ich auf meiner eigenen Pesarinius-Violine (1739) gespielt, da sie mir für den frühen Stil dieser Kompositionen am besten geeignet erschien.

Rachel Podger

Wer an Mozart als praktizierenden Musiker denkt, sieht ihn wahrscheinlich, wie er am Cembalo oder am Fortepiano sitzt. Und dieses Bild ist richtig. Mozart war ein begnadeter Pianist, aber kein Klavierlöwe. Er hatte einen Widerwillen gegen ausdruckslose Virtuosität. Aber Vater Leopold hatte Wolfgang von klein auf zum Doppeltalent erzogen. Er spielte sowohl Cembalo als auch Violine. Und als Geiger bekam Mozart auch seine erste Stellung. Bereits mit dreizehn Jahren wurde er zum unbesoldeten Konzertmeister der Hofkapelle des Salzburger Erzbischofs ernannt, wo auch sein Vater als Vizekapellmeister mitspielte. Aber Wolfgang konnte schon seit seinen Kinderjahren den schneidenden Klang der Violine so nahe an seinen Ohren nur schwer ertragen und bat deshalb darum, die Hofkapelle vom Cembalo aus dirigieren zu dürfen. Vergeblich.

Dessen ungeachtet beschäftigte Mozart sich in den Jahren 1773 bis 1777 intensiv mit der Violine und trat in Salzburg selbst oft als Geiger in Konzerten auf, wozu ihn natürlich sein Vater angespornt hatte. Wahrscheinlich war Leopold auch die Triebfeder des Entstehens von Wolfgangs Sinfonia Concertante für Violine und Bratsche in Es, KV 364. Er empfahl seinem Sohn, sich in

diesem ausdrucksvollen Genre für öffentliche Konzerte zu vervollkommen. Für Konzertorganisatoren war die Sinfonia Concertante ein sehr attraktives Phänomen, denn das Publikum liebte das spektakuläre Wettstreifen zwischen den verschiedenen Solisten.

Es ist durchaus möglich, dass Wolfgang die Sinfonia Concertante in Es zusammen mit seinem Vater in Salzburg aufgeführt hat. Mozart legte dort im Sommer oder frühen Herbst von 1779 die letzte Hand an dieses Werk. Eine Merkwürdigkeit hinsichtlich des Klanges fällt bei der Bratsche gleich auf. Diese ist um einen halben Ton höher gestimmt als normal, wodurch der Klang brillanter wird und Doppelgriffe leicht auszuführen sind. Auffällig ist, dass das Werk nicht die übliche sonnige Stimmung ausstrahlt, die sonst diesem Genre zueigen ist. Das Andante in c-Moll wirkt selbst besonders traurig und klagend. Das wurde wohl einmal erklärt mit Mozarts peinlichen Erfahrungen während der Reise, die er 1777/78 zusammen mit seiner Mutter unternahm. In Mannheim, München und Paris war er wieder einmal fieberhaft auf der Suche nach Aufträgen, aber er bekam nur ablehnende Antworten. Er verliebte sich in die schöne Sängerin Aloysia Weber, die Schwester seiner späteren Frau Constanze,

die ihm einen Korb gab. Inzwischen drängte Leopold ihn in einem Brief: 'Los, nach Paris mit dir!'. Und zu allem Leid starb Wolfgang Mutter in Paris. In einem sehr rührenden Brief teilte Mozart seinem Vater ihren Tod mit: 'Mon très cher Père...'. Das ist der Hintergrund der wunderbaren Sinfonia concertante in Es, KV 364, von Mozart.

Inzwischen verbrachte Mozarts großes Vorbild, Joseph Haydn, seine Tage als Hofkapellmeister einer der reichsten adligen Familien Ungarns, der Esterházy. Die beiden waren einander noch nicht begegnet, das sollte erst 1781 erstmals in Wien geschehen, aber sie beobachteten einander wohl aus der Ferne und beschafften sich die Noten des anderen.

Dank der vortrefflichen Musiker aus Haydns Hoforchester lagen die Möglichkeiten nahe. Einige Musiker waren virtuos und ehrgeizig, wie der erste Geiger Luigi Tomasini und die Cellisten Joseph Weigl und Anton Kraft. Die meisten seiner ungefähr 45 Konzerte für diverse Instrumente schrieb Haydn in der Zeit, während deren er für die Familie Esterházy arbeitete, und die Mehrzahl dieser in den 1760er und 1770er Jahren.

Luigi Tomasini war einer von Hunderten italienischer Musiker, die nach ihrer

Ausbildung in Italien über die Alpen zogen und als Orchestermusiker oder Virtuosen an den vielen adligen Höfen Europas in Dienst traten. Tomasini war im Jahre 1761 Konzertmeister der Hofkapelle von Esterházy geworden, eine Position, die direkt unter dem Kapellmeister stand, und als solcher konnte er auch seine eigenen Violinkonzerte schreiben. Das machte er tatsächlich auch zweimal. Tomasinis Persönlichkeit und sein Violinspiel inspirierten Haydn, speziell für ihn Musik zu komponieren. Haydn scheint von Tomasinis warmem Ton und brillanter Violintechnik sehr beeindruckt gewesen zu sein.

Von den drei Violinkonzerten Haydns, die alle aus den 1760er Jahren stammen, steht auf jeden Fall von einem fest, dass es für Tomasini bestimmt war: das Violinkonzert in C-Dur. Auf die Partitur schrieb Haydn: 'Concerto per il violino fatto per il luigi'. Man hat den Eindruck, dass Haydn seinem italienischen Konzertmeister mittels allerlei musikalischer Anspielungen auf Italien eine Freude machen wollte. Das Konzert macht noch einen sehr barocken Eindruck. Der punktierte Rhythmus (lang-kurz-lang-kurz) und die langen Triolenketten (Gruppen von je drei Noten, wie eine Perlenkette aneinander gereiht) scheinen einem Konzert Vivaldis

entlaufen zu sein. Der Mittelsatz gleicht einer Serenade, einer Art italienischer Arie ohne Worte, mit einer lang ausgesponnenen Solomelodie für die Violine und darunter eine Begleitung von gezupften Streichern. Auch dieses Verfahren kennen wir von Vivaldi. Im letzten Satz konnte Tomasini sich in allerlei technischen Glanzleistungen ergehen etwa in komplizierten Doppelgriffen (Dezimegriffen), und virtuoser Bogentechnik (Spiccato).

Alle drei Violinkonzerte sind mit Streichern besetzt, nur das Violinkonzert in A-Dur hat daneben noch zwei Oboen und zwei Hörner. Es ist durchaus möglich, dass

Haydn sie alle drei speziell für Tomasini schrieb, auch wenn er das nur beim Violinkonzert in C-Dur erwähnte. Wahrscheinlich sind die Konzerte in C-Dur und G-Dur die ältesten der drei, irgendwann in der Zeit zwischen 1761 und 1765 entstanden, während das Violinkonzert in A-Dur das jüngste ist, vermutlich aus den Jahren 1765-1770. Was die drei Konzerte miteinander gemeinsam haben, sind die barocken Neigungen, wie der vielfach punktierte Rhythmus und die Sequenzen sowie der traditionelle blockweise Wechsel von Soli und Tutti.

Clemens Romijn

Cela a été pour moi une joie et un grand honneur d'enregistrer la Symphonie Concertante de Mozart. Ce chef d'œuvre est d'une réalisation tellement merveilleuse: Notons seulement les thèmes mémorables, élégants et caractéristiques du premier mouvement, les parties des deux solistes mêlés ou ressortant de la texture symphonique, l'intensité remarquable du deuxième mouvement avec ses dialogues poignants dissoute par l'espièglerie comique et le plaisir pur dégagé par le presto.

L'approfondissement des ces passions, source d'enrichissement personnel, m'a aidé à préciser la vision que j'avais du génie et de l'existence de Mozart. Nous avons Pavlo et moi eu la chance inouïe de pouvoir tous les deux jouer un Stradivarius ! Nous savourions chaque minute lorsque nous avions ces instruments estimables et précieux entre nos mains, généreusement prêtés pour ce projet par la Royal Academy of Music. Le Stradivarius que j'ai eu le plaisir de jouer est un instrument fier qui pour pouvoir libérer ses magnifiques couleurs demande une soigneuse négociation et préparation. Si c'était en soi une expérience stupéfiante de jouer un instrument tel que celui-ci, cette expérience est devenue encore plus impressionnante lorsque les deux Stradivarius se sont rencontrés et 'ont parlé' l'un avec l'autre donnant l'impression qu'ils se connaissaient et que ce n'était peut-être pas la première fois que...

Les deux concertos de Haydn sont d'une autre époque et expriment un sentiment complètement différent. Composés environ quinze ans plus tôt pour Luigi Tomasini (qui dut avoir une grande maîtrise des doubles cordes et des arpèges) – premier violon à la cour des Esterhazy où Haydn vécut et travailla loin du brouhaha de la vie musicale -, ces concertos sont des pièces charmantes, brillantes et agréables à jouer. Même si leur effectif ne comprend que des cordes, ils expriment une multitude de couleurs: des sons doux dans les registres aigus du violon associés à des accompagnements 'sans fond', des dialogues énergiques entre des motifs rythmiques et mélodiques, un mouvement lent aérien dans le Concerto en Do (que tous les violonistes devraient à mon sens jouer – il donne un avant-goût de ce que pourrait être la montée aux cieux...), et des finales vigoureux et tonifiants. Pour ces concertos, j'ai choisi de jouer mon propre violon, un Pesarinius (1739), qui me semblait mieux convenir au style plus ancien de ces compositions.

Rachel Podger

Lorsque l'on pense à Mozart comme interprète, on se le représente généralement derrière un clavecin ou un pianoforte. Et cela est exact. Mais si Mozart fut un claviériste comblé de grâces, il ne fut pas un héros du clavier. Il détestait la virtuosité vide de sens. Son père Léopold développa d'ailleurs chez lui dès sa plus tendre enfance plusieurs talents. Wolfgang jouait en effet du clavecin mais aussi du violon et ce fut comme violoniste qu'il eut son premier emploi: Dès l'âge de treize ans, il fut nommé premier violon non salarié de la chapelle de la cour de l'archevêque de Salzbourg, où son père assurait la fonction de vice-maître de chapelle. Mais depuis longtemps déjà Wolfgang supportait mal cette sonorité aiguë du violon si proche de son oreille et demanda l'autorisation de diriger la chapelle de la cour du clavecin. En vain.

Mozart joua néanmoins du violon de façon intensive entre 1773 et 1777. Il se produisit même souvent à Salzbourg en concert comme violoniste, naturellement encouragé dans cette voie par son père. Léopold fut probablement également celui qui motiva la genèse de la Symphonie concertante de Wolfgang pour violon et alto en Mi bémol, KV 364. Il conseilla à son fils de se former à ce genre vivant pour les concerts

publics. Pour les organisateurs de concerts, la forme de la symphonie concertante était toujours très séduisante car le public appréciait beaucoup la rivalité spectaculaire entre les différents solistes.

Wolfgang et son père jouèrent-ils ensemble la symphonie concertante en Mi bémol à Salzbourg? Cela est fort possible. Mozart termina cette œuvre durant l'été ou le début de l'automne 1779. Une particularité de la partie d'alto frappe immédiatement l'oreille de l'auditeur. L'alto est en effet accordé un demi ton plus haut que d'habitude ce qui lui donne une sonorité plus brillante et permet à l'instrumentiste de jouer plus facilement les passages en doubles cordes. Autre trait remarquable: l'œuvre n'exhale pas l'atmosphère habituelle radieuse propre au genre. L'Andante en do mineur traduit même un sentiment de tristesse et de plainte. On expliqua cela par les événements pénibles qui marquèrent le voyage qu'il fit en 1777 et 1778 avec sa mère. À Mannheim, Munich et Paris il fut fiévreusement à la recherche de commandes mais ne recueillit que des réactions négatives. Il s'éprit de la belle Aloysia Weber, chanteuse et sœur de Constanze, qui devint plus tard son épouse, mais fut éconduit. Entre-temps Léopold le mit sous pression

dans une de ses lettres: 'Allez! Va à Paris!'. Par surcroît de malheur, la mère de Wolfgang mourut dans cette ville. Dans une lettre très émouvante, Mozart apprit à son père son décès: 'Mon très cher Père...'. Ce furent ces circonstances qui constituèrent la toile de fond de la magnifique Symphonie Concertante en Mi bémol KV 364 de Mozart.

Au même moment, l'un des modèles de Mozart, Joseph Haydn, était maître de chapelle de la cour d'une des plus riches familles nobles de Hongrie, les Esterházy. Les deux musiciens ne s'étaient encore jamais rencontrés – ils se virent pour la première fois à Vienne en 1781 -, mais chacun d'eux suivait à distance les activités de l'autre et se procurait sa musique.

Grâce aux excellents musiciens de l'orchestre de la cour dont disposait Haydn, les possibilités étaient grandes. Quelques musiciens étaient virtuoses et ambitieux, tels que le premier violon Luigi Tomasini, et les violoncellistes Weigl et Anton Kraft. Haydn composa la plupart de ses 45 concertos pour divers instruments lors de cette période de sa vie durant laquelle il travailla pour la famille Esterházy, et la plupart pendant les années 1760 et 1770.

Luigi Tomasini faisait partie de ces centaines de musiciens italiens qui après

leurs études en Italie franchirent les Alpes et se mirent au service, comme musiciens d'orchestre ou virtuoses, des nombreuses cours de la noblesse européenne. Tomasini devint premier violon de la chapelle de la cour des Esterházy en 1761, fonction située directement au-dessous de celle du maître de chapelle. Dans ce cadre, il eût très bien pu composer ses propres concertos pour violon et c'est ce qu'il fit à deux reprises. La personnalité de Tomasini et son jeu inspirèrent Haydn et l'incitèrent à composer de la musique pour lui. Haydn sembla avoir été impressionné par la chaleur du son et la brillante technique de ce musicien.

Parmi les trois concertos pour violon de Haydn qui virent le jour durant les années 1760, l'un d'entre eux fut avec certitude destiné à Tomasini: le Concerto pour violon en Do Majeur. Haydn nota en effet sur la partition: 'Concerto per il violino fatto per il luigi'. Haydn sembla avoir voulu faire plaisir à son premier violon italien en intégrant à l'oeuvre toutes sortes d'allusions musicales à l'Italie. Le concerto comporte des éléments encore très baroques. Le rythme pointé (longue-brève-longue-brève) et les longues chaînes de triolets (groupes de trois notes enfilés les uns aux autres comme des perles) semblent tirés d'un concerto de Vivaldi. Le

mouvement central ressemble à une sérénade, sorte d'aria italienne sans parole, menée par une mélodie solo pour violon longuement étirée et accompagnée par le pizzicato des cordes – procédé également utilisé par Vivaldi.

Dans le dernier mouvement, Tomasini put se défouler en faisant entendre toutes sortes de prouesses techniques telles que doubles cordes complexes (doigtés de dixième) et techniques d'archet virtuoses (spiccato).

Les trois concertos pour violon furent composés pour un ensemble d'instruments à cordes. Seul l'effectif du Concerto pour violon en La comprend également deux

hautbois et deux cors. Il est fort possible que Haydn les composât tous trois pour Tomasini, même s'il ne l'exprima explicitement que pour le Concerto pour violon en Do Majeur. Les concertos en Do et en Sol furent probablement composés en premier, entre 1761 et 1765. Le Concerto en La date approximativement des années 1765-1770. Les trois concertos ont en commun une tendance à utiliser des éléments caractéristiques de l'époque baroque, tels que de fréquents rythmes pointés, des marches harmoniques, et les alternances traditionnelles de passages solos et tutti.

Clemens Romijn

The instruments

The Royal Academy of Music is Britain's senior conservatoire and houses, in its state-of-the art York Gate Museum, a famous collection of Cremonese string instruments for the use of staff and students alike. The Academy's collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. It includes an exceptional 15 instruments by Stradivari as well as world-class examples by the Amati family and other Cremonese makers. At any time most of the collection is on long-term loan to students or young musicians at the outset of their careers, and also for special occasions such as competitions, important concerts and recordings.

The present form of the collection dates from 1890 when John Rutson (1829-1906) gave an important group of instruments to the Academy. The Rutson Collection includes the Archinto viola (1696), the Rutson violin (1694) and the Maurin violin all by Stradivari, as well as instruments by members of the Amati family, Pressenda and other influential makers. Other benefactors have given instruments or provided

help with suitable purchases to form an outstanding playing collection.

In addition to historical information and exhibitions on violin-making, a selection of Cremonese instruments from the Academy's collection are on display in the Academy's museum, including the 'Viotti ex-Bruce' violin by Stradivari, which was famously saved for the nation in 2005.

Antonio Stradivari Violin, Cremona 1699 *Crespi*

Antonio Stradivari 1644-1737, the greatest violin-maker of all time, experimented constantly with violin form throughout his long and productive life. In 1690 he embarked on his first radical departure in design, when he introduced the 'Long Pattern'. Looking to the work of the Brescian makers of the previous century, Gasparo da Salo and Maggini (whose instruments carry a reputation for a deep sonority, and are often well over the standard length established by the Amatis in Cremona), Stradivari's most elegant and majestic works appear from the end of the century and into the next.

The Academy collection contains four important examples of the 'Long Pattern'. The *Crespi* of 1699 is among the final examples on the form, its relatively square

form and flat arching show signs of the more powerful designs to come. The exquisite amber coloured varnish still relates to the master's earlier work, while contrasting with the intensely red colour of the *Castelbarco* viola used on this recording.

The instrument was brought from Italy to England by the author Charles Reade on behalf of the collector Joseph Gillott. Following his death in 1872, it was sold by Christies for £76 to a Charles Kelvey, and later it came into the hands of a Scotsman, R D Waddell, who also owned the 'Betts' Strad. In 1947 it was sold by WE Hill & Sons to the Swiss dealer Henry Werro who, in turn, sold it to Valentine Crespi. His name seems to have stuck and finally, in 1960, it went through the hands of Vidouez in Geneva to the Fridart Foundation who presented the instrument to the Royal Academy of Music.

Antonio Stradivari **Viola c.1720, *Castelbarco***

Listed in an 1862 Milan sale catalogue of the Stradivari instruments owned by the famous collector Count Castelbarco are two cellos, two violins and a viola 'transformed from a viol'.

Stradivari designed and made this instrument as a viola d'amore, but it was converted into a viola by Parisian dealer J.B. Vuillaume.

The work included the removal of the original flat back and replaced with a new swell back to match those of Stradivari's own violas.

It was completed with an Amati head, whose heavy blackened chamfer was no doubt added by Vuillaume to give a more Stradivarian feeling. Fortunately, the original viola d'amore head, which holds twelve pegs, found its way to the Musée de la Musique in Paris. In 2009 it was displayed alongside the viola in the Royal Academy of Music's York Gate Collections. Despite these alterations, the table is still one of the purest examples of Stradivari's work possessing an exquisite, fine layer of unbroken varnish.

Count Castelbarco was a regular customer of Vuillaume from whom it is likely he purchased the instrument. Towards the end of the 19th Century, it was in the possession of Dr Leopold Geismar of Mannheim, Germany. The collector, Wilhelm Kux, purchased it in around 1914, and in 1958 Wurlitzer sold it to Benjamin Cooper of New York. Since 2000 it has been in the collection of the Royal Academy of Music, London.

For this recording, the Crespi violin and Castelbarco viola are gut strung and played with Classical-style bows.



The Orchestra of the Age of Enlightenment

Violins Margaret Faultless
Matthew Truscott
Jill Samuel
Roy Mowatt
Alison Bury
Catherine Mackintosh
Catherine Weiss
Andrew Roberts

Violas Nicholas Logie
Jan Schlapp
Martin Kelly
Annette Isserlis

Cellos Jonathan Manson
Susan Sheppard

Bass Chi-chi Nwanoku

Oboes Anthony Robson
Richard Earle

Bassoon Siona Spillett

Horns Andrew Clark
Gavin Edwards

Discography

Rachel Podger

solo

- CCS 12198 Bach: Sonatas & Partitas vol.1
CCS 14498 Bach: Sonatas & Partitas vol.2
CCS 18298 Telemann Fantasies for violin solo

with Arte dei Suonatori

- CCS 19503 Vivaldi: La Stravaganza

with Trevor Pinnock

- CCS 14798 Bach: The Complete Sonatas for
Violin and Obbligato Harpsichord
CCS SA 19002 J. Ph. Rameau: Pièces de Clavecin
en Concerts

with Gary Cooper

W.A. Mozart: complete sonatas
for keyboard and violin

- CCS SA 21804 (vol.1)
CCS SA 22805 (vol.2)
CCS SA 23606 (vol.3)
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Liner notes

Clemens Romijn

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Clémence Comte (French)

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London

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Mozart: July 2009

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*Technical information***Microphones**

Bruel & Kjaer 4006, Schoeps

Digital converters

DSD Super Audio / Meitnerdesign AD/DA
Pyramix Editing / Merging Technologies

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Rachel Podger

violin

Pavlo Beznosiuk
viola

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Age of Enlightenment

JOSEPH HAYDN (1732-1809)

Violin Concerto in G Major HobVIIa:4

- | | | |
|---|------------------|------|
| 1 | Allegro moderato | 8.15 |
| 2 | Adagio | 6.41 |
| 3 | Allegro | 3.36 |

Violin, Pesarinius, 1739

WOLFGANG AMADEUS MOZART (1756-1791)

Sinfonia Concertante KV364

with Pavlo Beznosiuk, viola

- | | | |
|---|------------------|-------|
| 4 | Allegro maestoso | 13.17 |
| 5 | Andante | 9.55 |
| 6 | Presto | 6.12 |

Violin, Antonio Stradivari, Cremona 1699, *Crespi*

Viola, Antonio Stradivari, c.1720, *Castelbarco*

For this recording, the Crespi violin and Castelbarco viola are gut strung and played with Classical-style bows.

JOSEPH HAYDN

Violin Concerto in C Major HobVIIa:1

- | | | |
|---|------------------|------|
| 7 | Allegro moderato | 9.51 |
| 8 | Adagio | 5.15 |
| 9 | Presto | 4.02 |

Violin, Pesarinius, 1739

Total time 67.43