

Saturday, 19 February 2022

Forgive me, if I lose my head

Bach Club Soloists

present

Joseph Haydn (1732-1809)

Keyboard concerto in D major, Hob. XVIII/11

(written between 1780 and 1783)

Vivace

Un poco Adagio

Rondo all'Ungarese (Allegro assai)

Wolfgang Amadeus Mozart (1756- 1791)

Concerto No. 9 in E flat major, K. 271 "Jenamy"

(written in Salzburg in 1777)

Allegro

Andantino

Rondo (Presto)

with

Leo Duarte, Andrés Villalobos Lépiz oboes

Ursula Paludan Monberg, Martin Lawrence horns

Catherine Martin violin, leader

Ellen Bundy, Anna Curzon, Asuka Sumi violins

Stefanie Heichelheim viola

Jonny Byers cello

Carina Cosgrave double bass

directed by **Pawel Siwczak** fortepiano

We are immensely grateful for the generous support of the Continuo Foundation and our friends and patrons of Bach Club, and to St Mary's Church for their hospitality.

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Do come and have a chat with us after the concert!

Repertoire

With these two piano concertos we dive into the sound world of the Viennese classical period, supported by Pawel's fortepiano, which is a copy of Walter & Sohn (ca. 1805), one of the most prolific piano makers in Vienna, and Mozart's favourite. The Bach Club Soloists is an ensemble made up of period instrument musicians who are well known for their knowledgeable and at the same time contemporary take on historically informed performances.

Haydn's Keyboard Concerto No. 11 in D major was written between 1780 and 1783, and is one of his most popular piano concertos. It opens with a cheerful **Vivace**, followed by the **Adagio**, which is set mainly for strings to accompany the piano's intricate and slightly melancholic part, especially well suited for a touch-sensitive instrument like the fortepiano. The concerto finishes with the **Rondo all'Ungarese** (actually identified as a folk song from Croatia), flamboyant and humorous.

Mozart's concerto No 9 in E Flat major was written in 1777, when he was 21. It is believed that Mozart composed this work for Victoire Jenamy, an accomplished pianist and the daughter of a friend of the composer, Jean-Georges Noverre who was a French dancer and balletmaster.

The opening **Allegro** begins with a delightful surprise for the audience of the time – where they expected an orchestral introduction of the themes, Mozart instead offers a twist, a little orchestral burst answered by the soloist. The profound C minor **Andantino** with its subtle take on light and shadow stands in contrast to the more lighthearted first and third movement. The finale, a **Rondo**, offers a spirited introduction to the returning theme. Later however, Mozart slows the pace for a gentle minuet, a courtly dance of the time. Could this be Mozart's witty little nod towards his friend?

Friendships

Haydn and Mozart seemed to have enjoyed a friendship that crossed generations and was characterised by deep mutual respect and admiration. They probably first met in Vienna in 1781.

Shortly after, and having been inspired by Haydn's String Quartets, Mozart dedicated six of his own to 'Papa Haydn':

'... I send my six sons to you, most celebrated and very dear friend.... Please then receive them kindly and be to them a father, guide and friend! From this moment I surrender to you all my rights over them. I entreat you, however, to be indulgent to these faults which may have escaped a father's partial eye, and, in spite of them, to continue your generous friendship towards one who so highly appreciates it. Meanwhile, I remain with all my heart, dearest friend, your most sincere friend.'

(1785)

Their's was not a friendly mentor-pupil relationship between a self-assured and successful older composer and a somewhat erratic younger colleague. Haydn greatly admired Mozart's genius and saw him as an equal if not more, as in that same year Haydn told Mozart's father:

'I tell you before God, and as an honest man, your son is the greatest composer known to me by person and repute, he has taste and what is more the greatest skill in composition.'

This generosity and absence of any professional jealousy is also found in a moving and very personal letter Haydn wrote to a friend in 1787:

'If I could only impress on the soul of every friend of music, and on high personages in particular, how inimitable are Mozart's works, how profound, how musically intelligent, how extraordinarily sensitive! (for this is how I understand them, how I feel them) – why then the nations would vie with each other to possess such a jewel within their frontiers... but should reward him, too: for without this, the history of great geniuses is sad indeed, and gives but little encouragement to posterity to further exertions... It enrages me to think that this incomparable Mozart is not yet engaged in some imperial or royal court!

Forgive me if I lose my head. But I love this man so dearly.'

So it does come as no surprise that, when he learned of Mozart's death, Haydn felt

'... beside myself and could not believe that fate had taken such an irreplaceable man from us. I do regret that he has not been able to convince the ignorant English of what I have been preaching to them daily.'

(Haydn to Johann Michael Puchberg, another very good friend of Mozart, Jan. 1792)

1779 signified a massive change in Haydn's employment. Kapellmeister Haydn had been very much tied to Count Esterhazy and his every wish. He also neither had the right of ownership of his work nor had he been able to write for anyone else without permission. When his contract expired, a new one omitted these restrictive paragraphs which finally granted Haydn personal control of future compositions. He was at last able to grow his international reputation. However, it was only when his employer Prince Nikolaus died in 1790, that Haydn was allowed to leave remote Esterhazy and devote more time to travel, Vienna and his friends, all things he had missed tremendously as this letter to Maria Anna von Genzinger shows (Esterhazy, 9 February 1790):

'Here I sit in this wasteland - left - like a poor orphan - with hardly any company - sad - full of memories of days gone by ... who knows when these times can be experienced again? The lovely company, when a whole circle is but one heart, one soul - all these lovely evenings full of music - that can only be reflect upon, not described .. But this time will pass, too, and I will have the invaluable pleasure to sit next to you at the piano, playing Mozart's masterpieces...'

So eventually Haydn was able to fully embrace his newfound freedom and embarked on a journey to London, writing long and detailed letters to his good friend Maria Anna, stating happily how 'sweet this freedom tastes. ... not being a servant any longer compensates for all labour.' (London, 17 Sept 1791)

Their correspondence is a joy to read, characterised by mutual respect, fond appreciation and caring support.

'Mylady,

... now I would like to squabble a bit with you, since you think I prefer London to Vienna, and enjoy my stay here much more than my homeland. I do not hate London, but staying here for ever I could not, even if I was offered millions.

... I am giddy like a child thinking of my return, embracing my good friends, my only regret being that we have to do without the great Mozart ... I so not wish he had died ... future generations will not enjoy a talent such as his.'

(London, 20 December 1791)

Friendship, generosity and a liberty of spirit all run through this programme, to be found not only amongst these two great composers and their circle of friends but also reflected in their work.

We hope that their stories, their music – and your friends – might make you **lose your head a little**, as well.

Kirsten Fehring

February 2022

Hymne an die Freundschaft

A Hymn to Friendship

Set to music by Joseph Haydn (Hob. XXVIa:D4)

(Poet unknown, song based on Symphony Nr 75, 2nd movement)

*In stiller Wehmut, in Sehnsuchtstränen
Schmilzt meine Seele wie Wachs dahin.
Oh Trost im Leiden, lass dich erbitten,
sprich, heil'ge Freundschaft,
mir Trost ins Herz.*

*With quiet melancholy, with tears of longing
My soul is melting like candle wax.
Oh comfort for my sorrows, may I ask you,
Holy friendship,
to console my heart.*

Bach Club Soloists

about the Artists

Leo Duarte is Principal **Oboe** of the Academy of Ancient Music and appears regularly as guest-principal with, among others, the English Baroque Soloists, the Sixteen, the Dunedin Consort, Arcangelo, La Nuova Musica, the English Concert, and the Orchestra of the Age of Enlightenment. As a chamber musician and concerto soloist, he has performed at the Wigmore Hall, the Royal Festival Hall and live on BBC Radio 3. He is Artistic Director of Opera Settecento, with whom he has conducted many critically acclaimed performances including the modern-day premières of Hasse's *Demetrio*, and Handel's pasticcio operas, *Elpidia*, *Ormisda and Venceslao* at the London and Halle Handel Festivals. In 2022 he will conduct the première of Bärenreiter's new edition of Handel's *Fernando*.

Always eager to challenge the status quo in search of overlooked aspects of performance practice, Leo is dedicated to research. He has made editions of numerous eighteenth century works and is currently preparing the AAM's highly praised new performing edition of Handel's *Brockes Passion* for publication.

Hailing from Costa Rica, **oboist Andrés Villalobos Lépiz** got his Bachelors and Masters degrees from the Royal College of Music, London, with Gail Hennessy. He was granted two full scholarships for both study programmes, which enabled him to graduate with honours in 2021.

He has been invited to perform in period instrument orchestras such as The London Handel Players, St. James Baroque, Ex Cathedra, Florilegium, The Hanover Band and Solomon's Knot, among others. Andrés made his UK solo debut at the Cadogan Hall with Bach's double concerto for oboe and violin. He has won several national competitions, including the Honour Performance Competition in 2011 and 2014, the latter in a year in which he was also awarded the prize for Academic Excellence, from the University of Costa Rica. Andrés made his solo concerto debut after winning University Soloists competition in 2015. More recently, Andrés was a recipient of the Continuo Foundation Award for Students of Historical Performance in 2021.

Spending much of her childhood in Denmark under pianos in her mother's singing lessons the sound of the voice has always been the source of inspiration for **Ursula Paludan Monberg** music making. Having studied at Guildhall School of Music and Drama and Formation Supérieure in Saintes, France, Ursula held the position as principal **horn** for Concerto Copenhagen from 2007-2013. During these years she completed the soloist class at the Royal Danish Academy of Music and made her solo debut with Concerto Copenhagen in 2010 under the direction of Lars-Ulrik Mortensen. Ursula is a regular guest principal with the Orchestra of the Age of Enlightenment, appearing with them several times a year. In 2018 the OAE invited her to play principal horn for Giulio Cesare

at Glyndebourne Opera playing the horn obligato in *Va Tacito* alongside Dame Sarah Connolly and thereby fulfilling a career dream! In 2012 Ursula was appointed principal horn for The English Concert following two high profile performances (at the Royal Albert Hall (BBC Proms) and St Thomas', Leipzig) of Bach's b minor mass, with its demanding solo obligato part for the instrument. This is a piece she has performed many times and indeed she has recorded it to critical acclaim for Arcangelo on Hyperion.

Martin Lawrence grew up in Cumbria, before studying Physics at the University of York and then **horn** at Trinity College of Music.

As well as playing with the OAE since 1995, he works with many other London based ensembles as well as abroad, e.g with Pygmalion, Il Giardino Armonico and the Australian Chamber Orchestra among others. Martin also completed a PhD exploring performance anxiety and helps student with his 'Free your Playing' courses.

For 12 years **violinist Catherine Martin** was a member of The English Concert under the direction of Trevor Pinnock, leaving in 2005 to take up the post of leader of the Gabrieli Consort and Players. In 2010 Catherine was also appointed concertmaster of Die Kölner Akademie in Germany. She has been the leader of the orchestra of the Early Opera Company since its inception in 1994. In 2003 Catherine joined the Salomon String Quartet as second violin to Simon Standage, with whom she also plays trio sonatas in Collegium Musicum 90. Catherine appears on many recordings; for Deutsche Grammophon and Winged Lion with The Gabrieli Consort and Players, EMI with Ensemble Galant, and Chandos with I Fagiolini. She teaches historical violin at the Royal College of Music in London.

Catherine also runs weekend workshops and concert performances with many amateur baroque orchestras and modern chamber orchestras who wish to know more about the field of historical performance. Catherine has a particular interest in Norwegian folk music, playing the hardanger fiddle.

Ellen Bundy graduated from the Royal College of Music with the McKenna Prize for Historical Performance in 2015. Since then, she has gone on to play with some of the finest ensembles in the UK and abroad. Ellen is the **violinist** of Ensemble Augelletti, who recently launched their first album '*The Library of a Prussian Princess*'.

Anna Curzon enjoys a varied career as a violinist and violist in many of the country's leading orchestras and chamber ensembles. Recently she has performed with The Orchestra of the Age of Enlightenment, The English Concert, Irish Baroque Orchestra and the Gabrielli Consort and Players in venues both here and abroad.

Anna studied Music at Nottingham University as an undergraduate, and as a postgraduate at the Royal Academy of Music, where she was a scholar and prize-winner.

Anna also runs a coffee roastery with her husband David at their home in Buckinghamshire.

Under the guidance of her father, **violinist Asuka Sumi** began to study historical performance on period instruments at age 18, obtained degrees from the Tokyo National University of Fine Arts and Music, and Conservatorium van Amsterdam where she studied with Lucy van Dael and Sophie Gent.

In 2013, Asuka won the International Biber Competition in Austria which led her to the debut at Konzerthaus in Vienna. Also, she has been selected as Utrecht Fringe Public Prize and the finalist of York Early Music Competition and Premio Bonporti.

Asuka has been playing a significant role in the baroque ensembles based in Europe, among them are Seconda Prat!ca, and has been invited to perform in prestigious festivals such as the Sablé and Ambronay festivals in France, Gottingen and Hallé Handel Festival in Germany, and MA festival in Bruges.

She has worked under the baton of Herve Nique, Enrico Onofri, Masaaki Suzuki, Amandine Bayer, Sigiswalt Kuiken and Paul McCreesh, and with groups such as the Gabrieli Consort and Players, the Parley of Instrument, London Early Opera and Leeds Baroque with which she was appointed as an orchestra leader from 2021.

Stefanie Heichelheim studied the violin at the Royal Academy of Music with David Martin and Emmanuel Hurwitz before taking up the **viola**. She now performs regularly on violas and bows of varying shapes and sizes, from pre baroque through to modern - but not all at the same time! She is a member of the Gabrieli Consort & Players, The Sixteen and The English Concert and also performs with other leading period instrument ensembles, in this country and abroad. She and her husband run a small concert series called *On Your Doorstep* local to their home in North West London, with concerts ranging from baroque ensembles and more conventional chamber music to solo recitals and even the odd jazz gig. Playing chamber music with friends just for fun has always been a passion and a joy for Stefanie and other than in lockdown, she tries to do this regularly! In addition to performing, she teaches, both children and adults. She also sings and has recently started learning to play the ukulele, to accompany herself. Stefanie loves cooking and gardening and in her spare time she can usually be found on her allotment.

Belfast-born **Jonathan Byers** began playing the **cello** aged seven, and went on to study at the Royal Academy of Music in London with Prof. David Strange and Jennifer Ward-Clarke. Aside from performing with the Badke Quartet, Jonathan has a busy and varied freelance career performing as guest principal with many orchestras and period instrument groups, including the Academy of Ancient Music, Gabrieli Consort, Scottish Chamber Orchestra, Classical Opera Company, Orchestra of the Age of Enlightenment, and the Early Opera Company. He is co-principal cello with the English Concert and the Irish Baroque Orchestra.

Jonathan also performs with Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and has worked as guest principal with the Symphony Orchestra of India, and with the Weinberger Kammerorchester in Zurich, directed by Gábor Takács-Nagy. He also enjoys performing in recording sessions for film and TV soundtracks.

The first instrument, London born **Carina Cosgrave** remembers playing was a bright red recorder, but after dabbling with the guitar, piano and flute (yes, it might've been...) she finally landed at a school with a spare **double bass** and a music teacher who needed a player. So, here we are. Carina studied at the Royal College of Music London with double bassist Peter Buckoke, a teacher who inspires her still. Her RCM postgraduate diploma was made possible with the support of the Hilda and Douglas Simmons award. Over her career Carina has worked across many different styles of music working with many artists including Lemar, and Massive Attack, and has performed with orchestras such as the BBC Symphony Orchestra, RTE Symphony Orchestra and the City of London Sinfonia.

It was her passion for historical performance and the sounds and colours of historical instruments which finally led her to finally leave London to study at the Koninklijk Conservatorium in The Hague with Maggie Urquhart specialising in historical bass instruments and **violone**. Since then Carina has gone on to be a sought after player with ensembles such as Les Siècles, Vox Luminis, L'orchestre des Champs-Élysées, Dunedin Consort, The English Concert, The Gabrieli Consort and Players, The Orchestra of The Age of Enlightenment, Florilegium and the London Handel Orchestra. Carina now lives in London. Again.

Pawel Siwczak is a Polish & British musician based in London. He has a passion for historical keyboards, especially harpsichord and **fortepiano**, which he studied extensively and continues to explore in his career. He is the winner of 8th Broadwood Harpsichord Competition and the Musica Britannica prize.

Pawel's performances are diverse, ranging from solo recitals to conducting from the keyboard, and collaborations with orchestras and ensembles.

He thrives working with other art disciplines: his project with a PC Music artist Danny Harle was featured by BBC Radio among "Five of the BBC's weirdest live sessions ever", a concise summary of Pawel's experimental spirit combined with traditional classical training. He is a teacher at the Royal Academy of Music and a director of Bach Club Soloists.

Pawel puts emphasis on the storytelling power of the language of music; the sheer ability to communicate expressively with the audience is key to him.

Upcoming project

New music for the harpsichord

Manuel de Falla's *Concerto for Harpsichord and 5 modern instruments* (flute, oboe, clarinet, violin and cello) alongside a new work by young composer **Héloïse Werner**, especially commissioned by Pawel Siwczak for Bach Club, and for the same combination of instruments.

Visit our website bach.club to find out more and if you would like to partner with us in bringing this project to fruition.

We would love to welcome you to our growing circle of friends. Thank you!

Bach Club

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